



ST. VINCENT'S CATHEDRAL, BERN  
Rueckpositiv is merely a dummy front to hide the organist in this Swiss church  
Photo by Charles W. McManis

# The American Organist

JANUARY, 1946

Vol. 29, No. 1 - 25¢ a copy, \$2.00 a year

R

v.29

1946

## Made with an Unseen Material.. IDEALISM

Ideals are inherent in the construction of each Möller organ. And, though ideals are invisible in substance, their presence in a Möller instrument is not wholly imperceptible to a discerning mind.

The materials themselves—metals, leather, wood—tell in their quality that they are chosen with a discriminating knowledge and deliberation that do not hesitate at infinite trouble.

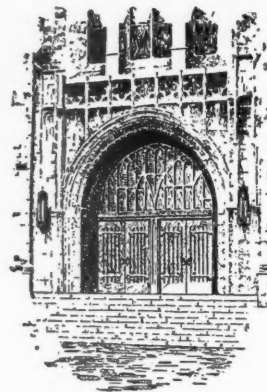
The sight of a Möller organ—the design, cabinets, hand-wrought carvings, the infallible precision of intricate, inner details—these speak in their very existence of hands that work with immeasurable patience and a knowingness thoroughly achieved. Only ideals of highest craftsmanship can motivate a labor so painstaking.

Audibly, the tones of a Möller organ—the glowing swell of sound, the lucid accuracy—are evidence that in their making lies a loving care for perfection stronger than the demands of mere necessity. Möller skill is deeper than dexterity. Möller skill, lighted by idealism, is true artistry in its fullest sense.



MEMBER: THE ASSOCIATED ORGANBUILDERS OF AMERICA

## Westminster Choir College



JOHN FINLEY WILLIAMSON, PRES.

ALEXANDER MCCURDY  
Head of Organ Department

TRAINING ORGANISTS AND  
CHORAL CONDUCTORS

FOR THE  
CHURCH, CIVIC CHORUS, SCHOOL  
and COLLEGE

PRINCETON, N. J.

## Make Yours an Inspiring... Memorial



There is something about the very nature of bell music that expresses the memorial spirit . . . and in the harmonic tuning of a Deagan Carillon bell music attains heights of expression never before approached. . . . Here is tonal fidelity that stirs the soul, beauty that holds the promise of joyous reunion on other shores. . . . What form of War Memorial could possibly be more eloquent or appropriate? Let us send you interesting particulars. . . . J. C. Deagan, Inc., 371 Deagan Building, Chicago 13, Illinois.



## DEAGAN

HARMONICALLY TUNED

## Carillons

(Member, The Associated Organbuilders of America)

M+D

With the cessation of hostilities we can now hope for a return to pre-war conditions which will enable us to resume our normal work as organbuilders.

## Casabant Brothers Ltd.

ST. HYACINTHE, P. QUE.  
CANADA

ESTABLISHED IN 1880

## Forty Years of Organ Building

We have recently compiled a booklet entitled "The Care of The Organ," which is the result of 40 years work on all makes and sizes of organs, placed under all conditions of use.

This booklet is designed to help organists give their Music Committee a better conception of what proper upkeep means in the life of their instrument and safeguarding their investment.

This booklet will be mailed to you promptly, postpaid, upon request to

### La MARCHE BROTHERS

6525 Olmsted Avenue - Chicago 31, Ill.  
Newcastle 2071

A CHICAGO CONCERN SINCE 1919

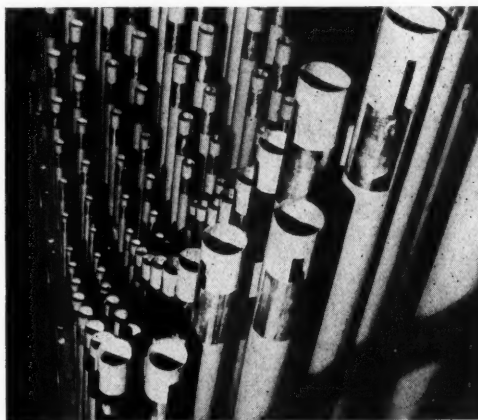
## AUSTIN ORGANS, INC.

*Organ Architects and Builders*  
HARTFORD, CONN.

(Member, The Associated Organbuilders of America)

### Represented by

J. E. Austin.....Riverview Drive, Suffolk, Va.  
Calvin Brown.....4539 North Richmond St., Chicago, Ill.  
Herbert Brown.....522 Fifth Ave., New York, N.Y.  
P. S. Fanjoy.....1140 Jefferson Ave., Winston-Salem, N.C.  
Ernst Giesecke.....P. O. Box 234, Honolulu, Hawaii  
J. B. Jamison.....Los Gatos, California  
Kansas City Organ Service & Supply Co.  
4113 Pennsylvania, Kansas City, Mo.  
Shewring Organ Service.....15400 Lydian Ave., Cleveland, Ohio  
Roy E. Staples.....Box 155, Decatur, Ga.  
J. J. Toronto.....34 "A" St., Salt Lake City, Utah  
C. J. Whittaker.....5321 Eighth Ave. N.E., Seattle, Washington  
Samuel R. Warren.....172 Connecticut Ave., West Haven, Conn.



## ENSEMBLE QUALITY

is likely to be good when it results from many sources of sound, most of them about the same intensity, and when this sound is produced in a room that is sympathetically alive to it.

'Loud and soft' stops are detrimental to the ensemble. The loud because they cannot be absorbed into the whole, and the soft because they do not 'carry their weight' with the other stops.

A violin is made to produce tone from its own resonance chamber. The organ has to use the building for its resonance. Its tone can never be as satisfactory from an auditorium fitted with carpets, cushions and absorbent plaster as it could be if the surfaces were left firm to help rather than to absorb the quality.

## AEOLIAN-SKINNER ORGAN COMPANY, Inc.

G. DONALD HARRISON, *President*  
WILLIAM E. ZEUCH, *Vice President*

*Factory and Head Office*  
BOSTON 25, MASS.

(Member, The Associated Organbuilders of America)

### Books & Music of 1945

The following are selected as outstanding works advertised and reviewed during the past year; they are summarized for the benefit of organists who maintain up-to-date libraries.

#### Books

*Method of Organ Playing*, by Harold Gleason; 10x12, 250 pages; Crofts & Co., \$5.00; March 65.

*Organ Student's Gradus ad Parnassum*, by Dr. Caspar Koch; 6x9, 80 pages; J. Fischer & Bro., \$2.00; June 126, Nov. 260.

*Practical Keyboard Modulation*, by Rob Roy Peery; Presser, \$1.00; Nov. 254.

*Temple of Tone*, by George Ashdown Audsley; J. Fischer & Bro., \$3.50; April 80; De Luxe Edition \$15.00, Dec. 310.

#### Sonatas & Suites

DeLamarter, Dr. Eric: *Suite for Organ*, 3 movements; Witmark, \$1.50; Nov. 261.

Martin, Miles F.A.: *Canonical Suite*, 5 movements, 27 pages, md.; Gray, \$2.00; May 101.

#### Organ Collections

Buxtehude, Dietrich: *Six Chorale Preludes*, 18 pages, e.; J. Fischer & Bro., \$1.50; July 148.

Karg-Elert: *Album*, 19 pieces, 53 pages; E. B. Marks Co., \$1.50; April 78.

Do.: *Choral Improvisations, Op. 65, Vol. 1*, 11 pieces, 22 pages; E. B. Marks Co., \$1.50; May 100.

Do.: *Choral Improvisations, Op. 65, Vol. 3*, 11 pieces, 29 pages, md.; E. B. Marks Co., \$1.50; June 124.

Do.: *Choral Improvisations, Op. 65, Vol. 4*, 11 pieces, 34 pages; E. B. Marks Co., \$1.50; Dec. 306.

*Eighteen Compositions for Organ*, comp. Robert Elmore; Ditson-Presser, \$1.00; Feb. 40.

*Familiar Organ Classics*; 51 pieces; Broadcast Music Inc., \$2.00; Dec. 307.

*French Organist*, ed. Dr. Robert Leech Bedell; 15 pieces, 96 pages; E. B. Marks Co., \$1.50; March 52.

*Master Selection*, ed. & ar. Dr. Roland Diggle; 9x12, 52 pieces, 192 pages; Amsco, \$1.00; Dec. 305.

*Modern Organ Pieces*; 41 pieces; Broadcast Music Inc., \$2.00; Dec. 307.

*139 Selected Organ Pieces*, comp. by H. L. Vibbard; 192 pages; Amsco, \$1.00; Dec. 305.

*Organ Music*, sel. by Dr. Roland Diggle; 86 pieces, 192 pages; Amsco, \$1.00; Dec. 305.

*Organ Pieces*, comp. by H. L. Vibbard; 53 pieces, 192 pages; Amsco, \$1.00; Dec. 305.

*Organ Pieces the Whole World Plays*; 60 pieces, 252 pages; Broadcast Music Inc., \$2.50; Dec. 307.

*Seasonal Voluntaries for Easter and Ascension*; 16 pieces; E. B. Marks Co., \$1.00; March 50.

*Selected Organ Solos*, sel. by Dr. Roland Diggle; 51 pieces, 192 pages; Amsco, \$1.00; Dec. 305.

*Standard Compositions for Organ*, sel. by Dr. Roland Diggle; Amsco, \$1.00; Dec. 305.

#### Cantatas & Oratorios

Eichhorn, Hermene W.: *"Mary Magdalene"*, 24 pages, women's voices; J. Fischer & Bro., 60¢; Jan. 6.

Faure, Gabriel: *"Requiem"*; FitzSimmons Co., \$1.25; Oct. 229.

Malotte, Albert Hay: *"Voice of the Prophet"*, 76 pages, md.; Schirmer, \$1.00; July 148.

Shaw, Martin: *"The Redeemer"*; B. F. Wood Music Co., \$1.50; July 149, Oct. 230.

Sowerby, Dr. Leo: *"Cantic of the Sun"*, 80p. vd.; Gray, \$1.50; Nov. 258.

#### Phonograph Records

Bach: *Prelude & Fugue Em*, played by E. Power Biggs; Victor 10" disk; March 60.

Mozart: *Sonatas*, played by E. Power Biggs and ensemble; Victor, Album 1019.

#### Reviewers' Favorite Organ Pieces

Clokey, Dr. Joseph W.: *Ballade*, D, 6p. me.; Gray, 75¢; Sept. 197.

Kinder, Ralph: *Evening Bells*, D, 6p. e.; Presser, 60¢; Oct. 226.

Mackelberghe, August: *Fantasia*, G, 16p. md.; J. Fischer & Bro., \$1.50; Oct. 228.

Matthews, H. Alexander: *Passing of Summer*, Am, 4p.; Elkan-Vogel, 80¢; Feb. 28.

Nearing, Homer: *Duologue & Choral*, D, 5p. me.; Gray, 75¢; Dec. 306.

Olsson, Otto: *Choralprelude How Brightly Shines*, D, 4p. e.; Gray, 50¢; Dec. 306.

Pasquet, Jean: *Meditation on Our Father*, 4p. me.; Edwin H. Morris Co., 50¢; May 101.

Schroeder, William A.: *Melody*, F, 4p. e.; Gray, 75¢; June 125.

Do.: *Twilight Interlude*, G, 4p. me.; Gray, 75¢; June 125.

#### Reviewers' Favorite Anthems

Hyde, Dr. Herbert E.: *"God is our Hope and Strength"*, C, 10p. e.; Gray, 18¢; June 124.

Skeat, William J.: *"The Son of Man"*, anthem-cycle of four numbers; *"Bethlehem"*, 18¢; *"Christ's Entry into Jerusalem"*, 16¢; *"Calvary"*, 20¢; *"Resurrection"*, 18¢; J. Fischer & Bro.; June 124, July 148.

#### Key to Publishers

• Because of space limitations the Key is not repeated; it will be found on page 4 of the 1943 and 1942 issues.

#### We Have

2000 Yards Felt, various thicknesses. Send for samples and prices. Also other supplies.

#### Write Today

#### ORGAN SUPPLY CORPORATION

540-550 East 2nd Street Erie, Penna.  
(Member, The Associated Organbuilders of America)

## ELECTRIC ACTION

■ Parts for or complete relays, combinations, switches, coupler systems, stop controls and chest actions. Also a full line of engraved items for the organ. ■

For further details consult your organ builder.



The W. H. REISNER MFG. CO., Inc.  
Hagerstown, Maryland

## IN EVERY CORNER SING

by JOSEPH W. CLOKEY

A book on the Art of Musical Worship. Non technical. For the layman and amateur musician.

50¢

Morehouse-Gorham Co.

14 East 41st St., New York 17



## Junior Choir Collections

### EARLY JUNIOR CHOIR ALBUM

Compiled and arranged by Sheldon Foote.

To be used with or without Adult Choir..... 30¢

#### CONTENTS:

Holy, Holy, Holy (Response). *Gaul.*  
 Five-Fold Amen. *Foote.*  
 Hear Our Prayer, O Lord. *Whelpton.*  
 Silent Night. *Gruber.*  
 Infant so Gentle. *Gascon Carol.*  
 Lord, for Thy Tender Mercy's Sake. *Farrant.*  
 Evening Hymn. *Tallis.*  
 Lead Me, Lord. *Wesley.*  
 Now Thank We All Our God. *Crueger.*  
 Father in Heaven. *Fifteenth Century Melody.*  
 Holy Redeemer. *Arcadelt.*  
 Joy to the World. *Handel.*

### THE JUNIOR CHOIR CHURCH YEAR

For Junior Choir with Adult Choir or Organ, or Both.

Compiled and arranged by Mabel Nelson Rutenbeck..... 60¢

#### CONTENTS:

All Glory, Laud and Honor! *Teschner.*  
 Away in a Manger. *Luther.*  
 Consecration. *Malan.*  
 God Leadeth Me. *Bradbury.*  
 In Heavenly Love Abiding. *Hassler.*  
 Jesus Calls Us. *Judel.*  
 Joyful, Joyful, We Adore Thee. *Beethoven.*  
 Lord Hath Arisen, The. *Old Easter Carol.*  
 Palm Branches. *Faure.*  
 Spirit of God, for Every Good. *Palestrina.*  
 We Praise Thee, O God, Our Redeemer. *Dutch Folk Song.*  
 We Thank Thee for This Land of Ours. *Rutenbeck.*  
 We Thank Thee, Lord, for Mother Love. *Rutenbeck.*  
 Little Town of Bethlehem, O. *Redner.*  
 When Morning Gilds the Skies. *Barnby.*

### THE JUNIOR CHORISTER

Contains Twenty Anthems by Carl F. Mueller for Two-Part Treble Voices. Published in two volumes.....each 50¢

#### VOLUME I

A Hymn for the New Year.  
 Lift Up Your Heads.  
 O Day of Light and Glory.  
 O Blessed Day of Motherhood.  
 Saviour, Like a Shepherd.  
 Jesus, the Very Thought of Thee.  
 Praise the Lord, Ye Heavens, Adore Him.  
 The Earth Is the Lord's.  
 The One Hundredth Psalm.  
 Worship the Lord.

#### VOLUME II

Praise to God, Immortal Praise.  
 Now Praise We Great and Famous Men.  
 Love Came Down at Christmas.  
 Come, Ye Blessed of My Father.  
 As Pants the Hart.  
 Seek Ye the Lord.  
 The Beatitudes.  
 The Shepherd's Psalm (23rd).  
 I Will Extol Thee.  
 O Lord, Our Lord.

**HAROLD FLAMMER, INC.**

10 East 43rd Street

New York 17, N. Y.

## Outstanding ORGAN ALBUMS

A Partial List of Selected Organ Compositions

### L. BOELLMANN

DOUZE PIECES (12 Pieces) ..... 1.50

### J. BONNET

DOUZE PIECES NOUVELLES (Album of 12 Pieces) ..... 2.50

### TH. DUBOIS

DOUZE PIECES NOUVELLES (Album of 12 Pieces) ..... 2.50

### FRENCH ORGANIST

VOLUME 1 — VOLUME 2 ..... Each 1.50

### S. KARG-ELERT

ALBUM OF SELECTED PIECES ..... 1.50

CHORAL IMPROVISATIONS, OP. 65:

Vol. 1 — Advent and Christmas ..... 1.50

Vol. 2 — Passion Week ..... 1.50

Vol. 3 — New Year, Easter, Church Festivals ..... 1.50

Vol. 4 — Ascensiontide and Pentecost ..... 1.50

Vol. 5 — Reformation Day, Fast Days,  
 Communion and Funeral Rites ..... 1.50

Vol. 6 — Confirmation, Marriage,  
 Christening, Harvest Festival ..... 1.50

### O. A. MANSFIELD

SEASONAL VOLUNTARIES:

Easter and Ascension ..... 1.00

Voluntaries for Public Occasions ..... 1.00

### H. MULET

ESQUISSES BYZANTINES (Complete) ..... 2.50

Available at your Music Dealer or from

**EDWARD B. MARKS MUSIC CORPORATION**

R. C. A. Bldg. • Radio City • New York 20, N. Y.

## A DISTINGUISHED NEW SETTING....

# PSALM XXIII

for Voice and Piano

—by PAUL CRESTON—

Featured by

**HELEN JEPSON**

and

**ELEANOR STEBER**

**75 cents**

NEW YORK 17  
 3 E. 43rd St.

CLEVELAND 14  
 43 The Arcade

LOS ANGELES 55  
 700 W. 7th St.

Order today from your  
 local dealer or

**G. SCHIRMER**

### General Service Music

\*A—Bach, ar.W.E.Buszin: "Ten Schemelli Chordales," 10p. me. (Concordia, 25¢). English texts. In each case the chorale is briefly identified, for example, "melody and figured-bass by Bach," or "melody 1679, adaptation of a courante, figured-bass by Bach."

A4+—Bach, ar.K.E.Runkel: "Trust in God," Em, 7p. md. (Presser, 16¢). With an alternate Christmas title & text, "Hush my Dear." An old chorale first sung simply, but please ignore those ruinous holds at the ends of all the phrases; then we have the melody as a solo or unison against ornamental accompaniment. Interesting and worthy.

A—Dr. Edward Shippen BARNES: "Only be still," D, 4p. e. (Mission, 12¢). Bible text. Another piece of real music, fine for any and every choir. Seeing this sort of a thing from Dr. Barnes rather makes one suspect the Mission Music Co. was founded because a few composers wanted to return to writing from their hearts and knew they otherwise wouldn't be allowed to do it.

A—Richard Keys BIGGS: "Mass in Honor of St. Paul," 29p. e. (Delkas, 80¢). Latin text and a fine, churchly setting for Catholic services all the way from the humbler choirs to the finest, using unisons freely and making the task relatively easy.

A—Florence BLAIR: "Just for Today," Ef, 6p. t. e. (Presser, 16¢). S.F.Partridge text, "Lord, for tomorrow and its needs I do not pray," etc.; any composer undertaking a new setting of a text already famous in a prior excellent song or anthem, is trying a most difficult task. Quite melodious and rhythmic, it should appeal to all the smaller choirs incapable of mastering more involved works.

A—Maurice GARABRANT: "Supplication in Time of Stress," F, 7p. e. (Gray, 16¢). M.A.Haley text, excellent for the greed-ridden American post-war world. A smooth piece of writing of true churchly character, as fit for Garden City Cathedral as for the little village church. Possibly music of this kind doesn't entertain, and shall we say thank heaven?

\*AWS—D.W.Guion, ar.V.A.Christy: "At the cry of the first bird," Bm, 8p. md. (Schirmer, 16¢). Irish text, "At the cry of the first bird they began to crucify Thee," with some phrases on "ah" etc., for Lent, Palm Sunday, or post-Easter season. An atmospheric sort of a thing, with close harmonies, needing a chorus of quite expert women.

## Oberlin Conservatory of Music

*A Department of Oberlin College*

### Exceptional Advantages for the Organ Student

88 Concerts and Recitals during the School Year 1944-1945

For catalog address

Frank H. Shaw, Director

Oberlin, Ohio



**GUSTAV F. DÖHRING**  
INVITES DEMONSTRATION OF  
**HILLGREEN, LANE & COMPANY**

ORGANS OF QUALITY

225 Fifth Ave., New York  
Tel.: Ashland 4-2348

A—Dr. J. Christopher MARKS: "Let my complaint come before Thee," Ef, 6p. u. e. (Ditson-Presser, 16¢). Psalm text. A smooth melodious anthem by the Composer who did much to give volunteer choirs their start and prove that the simple things well done are always effective in any service; churchly from the first to the last notes.

A—Ralph E. MARRYOTT: "Above the hills of time," Df, 7p. u. e. (Ditson-Presser, 16¢). T.Tiplady text. A fine anthem of truly musical qualities that can be highly effective with any kind of a congregation, humble or learned. Intended for unaccompanied singing but the usual voice-following accompaniment is provided just the same. A8—"Blessing and honor," Em, 8p. u. md. (Ditson-Presser, 16¢). H.Bonar text. Sections for 4-part women's voices and 4-part men's. Smooth writing, best for unaccompanied singing, but on the hard side because of its minor tonality.

A4+—C. Albert SCHOLIN: "Rejoice the Lord is King," G, 6p. me. (Hunleth, 18¢). Some 3-part passages for women's voices, and for men's. "Your Lord and King adore, mortals give thanks and sing."

## LONGY SCHOOL of MUSIC

Cambridge, Massachusetts

Instruction in Organ Playing by

### E. POWER BIGGS

Four year Course leading to Diploma. Graduate study leading to Soloist's Diploma. Correlation Course with Harvard University and Radcliffe College.

*Distinguished faculty in all departments*

Address MELVILLE SMITH, Director, for catalogue  
One Follen Street Cambridge 38, Mass.

## REUTER ORGANS

It was three years ago that the last Reuter Organ was built. Now, after completing important war work in the Navy Rocket program which contributed so vitally to final victory, we turn again our efforts and skill to the building of fine organs. We do this with the same organization of outstanding craftsmen who built Reuter Organs before the war.

Contracts for Reuter Organs are now being accepted and our plant is in operation. Deliveries will start very soon after the Government removes the present restriction on tin essential to the fabrication of good metal pipes.

Always fine, the new Reuters will be finer than ever.

## The Reuter Organ Co.

Lawrence, Kansas

(Member, the Associated Organbuilders of America)

**YES** we are in production again at the factory—within the limits of government restriction of metals. No organ is too old but that there is still material value present, fit to be used in reconstruction and modernization.

— WE CAN DO IT FOR YOU —

Efficient Maintenance — Repairs — Revoicing

*A helpful outline book for organists,  
choirmasters and amateur musicians*



## IN EVERY CORNER SING

By **JOSEPH W. CLOKEY**

**E**VERY church musician who must plan or render music for church services will greatly appreciate this little booklet. Completely non-technical, the booklet explains how to judge and interpret worship-music and gives many valuable suggestions to the choirmaster and organist for improving the selection and rendition of musical selections. *Paperbound. 50 cents*

A "List of Choir and Organ Music for the Small Choir" has been compiled by the author as a supplement to the above booklet. All selections listed are from easy to medium difficult. *25 cents*

*Postage Additional*

**MOREHOUSE-GORHAM CO.**

14 EAST 41ST ST.

NEW YORK 17, N.Y.

# Requiem

By

**Gabriel Faure**

for

Soprano and Baritone Soli, Chorus and Orchestra

Latin and English Text

Edited by

**MACK EVANS**

Vocal Score \$1.25

- This is the first time that this masterwork has been made available in the English language. Beautifully translated.
- Not just a reprint. "A scholarly contribution by the distinguished Mack Evans of the University of Chicago."
- Practical for all choirs and choral organizations. A truly sensitive work that is known as a vocal masterpiece.

The Perfect Musical Offering For  
Memorial Services

**H. T. FitzSimons Co. Inc.**

23 E. Jackson Blvd.  
Chicago 4, Illinois

## *Anthems*

# For Lent and Easter

(For Mixed Voices Unless Otherwise Noted)

### FOR LENT

Cross of Sorrow (15045).....	Sibelius-Peery	\$0.10
He was Despised (S.A.B.) (15061)		
The Legend of the Dogwood Tree (15176)	Handel-Runkel	.15
See Him! Hanging on Calvary's Tree (S.A.B.) (15062).....	Marryott	.15
There is a Green Hill (Unison) (15174)	M. Haydn-Runkel	.15
	Barnes	.10

### FOR EASTER

Alleluia! (11118) .....	Humphries	.20
Alleluia! Christ is Risen (14081)		
Behold! The Resurrection (14721).....	Kopolyoff-Gaul	.15
Come Sing with Exultation (11064).....	Barrett	.15
Come Ye Faithful, Raise the Strain (14817)	Spence	.15
He is Risen! (Cantata) (15143).....	Thiman	.15
Joy Comes with Easter (15246).....	Floering	.15
Let the Merry Bells Ring Out (15014)	Marryott	.15
O Morn of Beauty (Chorale from "Finlandia") (S.A.B.) (15154) .....	Clough-Leigher-Cain	.15
Resurrection (Eight-Part) (14084).....	Sibelius-Matthews	.15
The Strife is O'er (S.A.B.) (15066)	McCollin	.15
This is Easter Day (with Children's Voices) (15144) .....	Vulpus-Runkel	.15
Ye Bells of Easter Day (with Violin) (10025)	Marryott	.15
	Dressler	.16

**OLIVER DITSON CO.**

Theodore Presser Co., Distributors  
1712 Chestnut Street, Philadelphia 1, Pa.

**Now Ready**

**for Organ**

# Prelude in E

(From ARIA, PRELUDE and FUGUE)

by

**CAESAR FRANCK**

arranged by

**WM. A. GOLDSWORTHY**

Price

\$1.00

**EDWIN H. MORRIS & COMPANY, INC.**

1619 Broadway

New York 19, N. Y.

GRAY-NOVELLO

## Recent Anthems for Treble Voices

### S. S. A. A.

Hear My Prayer LOUISE P. STONE  
Come, Holy Spirit arr. BORIS LEVENSON

### S. S. A.

Te Deum in Bb C. V. STANFORD  
Fairest Lord Jesus arr. GENA BRANSCOMBE

### S. A.

A Song in Praise of the Lord  
NAGLER, arr. DICKINSON

Dearest Jesus, Gentle, Mild  
15TH CENTURY, arr. DICKINSON

An Easter Carol ERIC H. THIMAN  
Thou Wilt Keep Him S. S. WESLEY

### Unison

An Easter Carol (optional descant) JOHN HOLLER  
God Watches Over All D. D. KETTRING

THE H. W. GRAY CO. 159 East 48th St.  
Agents for NOVELLO & Co. New York 17, N. Y.

GRAY-NOVELLO

## CHORAL WORKS FOR THE EASTER SEASON

from CARL FISCHER'S library

### FOR MIXED VOICES

Alleluia (from the Motet "Exultate, Jubilate") (SATB with Soprano Solo). Piano Acc.—Mozart- Rosenberg .....	.15
Calvary and Easter (SSATTBB). A Cap.—Walter Wild .....	.15
Christ Our Passover (SATB). A Cap.— Everett Titcomb .....	.12
Resurrection Morn (SATB). Piano Acc. ad lib.— Franz Bornschein .....	.12
St. Theodulph's Hymn (SATB with Bb Trumpet Trio ad lib.). Piano or Organ Acc.—Teschner-Olds....	.15
Sunrise on Easter Morning (SATB with Bb Trumpet Trio or Brass Choir ad lib., or Piano Acc.)— W. B. Olds .....	.15
The Christian Church Year in Chorals (SATB). A Cap.—Carl F. Pfafteicher. Book III—10 Chorals for Lent, Easter, Ascension, and Whitsuntide.....	.15
Five Easter Chants by Russian Composers (SATB). A Cap.—arr. Rutherford Kingsley.....	.12

CARL FISCHER, Inc.

Cooper Square - New York 3, N. Y.  
Boston • Chicago • Dallas • Los Angeles

### Pre-publication Announcement!

## ONE HUNDRED WELL KNOWN HYMN TUNES

Free accompaniments for the organ

by

T. Tertius Noble

Dr. Noble has selected one hundred of the hymns most frequently used in American churches and provided them with skillfully harmonized free accompaniments that will add devotional inspiration and interest to any church service. Music Ministers and Organists will find these accompaniments a stimulating incentive to effectual congregational hymn singing. Copies will be available for distribution during the early days of 1946. Orders for same accepted at the present time.

J. FISCHER & BRO. - New York 18, N.Y. - 119 West 40th St.



# THE AMERICAN ORGANIST

T. SCOTT BUHRMAN

Editor

1945 Contributors  
Dr. Homer D. Blanchard Charles W. McManis  
Dr. C. P. Boner Joseph W. Nicholson  
Allen B. Callahan E. J. Quinby  
Raymond Y. Chaffee The Hon. Emerson Richards  
Dr. Roland Diggle H. A. Rooksby  
Rowland W. Dunham Paul Swann  
Paul Friess Reginald Whitworth  
David R. Fuller Donald Thorning Wood

## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### ● MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

#### Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c. q. cg. qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s. a. t. b. h. i. m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o. u.—Organ accompaniment, or un-accompanied.

e. d. m. v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af. Bm. Cs.—A-flat, B-minor, C-sharp.

### ● INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest of detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### ● INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*—Photograph.

### ● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own in the calendar. \*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
o—Offertoire.  
o—Organ. 3p.—3 pages, etc.  
p—Piano. 3p.—3-part, etc.  
Hyphenating denotes duets, etc.

VOL. 29

JANUARY 1946

No. 1

## EDITORIAL & ARTICLES

Bern, The Cathedral	Cover-Plate	1
Montreux, Catholic Church	Frontispiece	10
Chiefly About an Electrotone	Editorials	14
A Dash of Counterpoint	T. Carl Whitmer	11
Dr. Harvey B. Gaul	A Tribute	13

## THE ORGAN

Organs: Bern, Cathedral	A Photograph	1
Montreux, Catholic Church	A Photograph	10

## CHURCH MUSIC

Chimes-Dedication Ritual	16
Service Selections	21

## RECITALS & RECITALISTS

Critique: David Craighead	New York Debut	15
Advance Programs	Dr. Francis Snow's Series	21

## NOTES & REVIEWS

Audsley Library Additions	13	Repertoire & Review, 4:
Events-Forecast	18	Books & Music of 1945
He's Still in That Army	20	General Service Music
New Organs	17	
Prizes & Competitions	17	

## PICTORIALLY

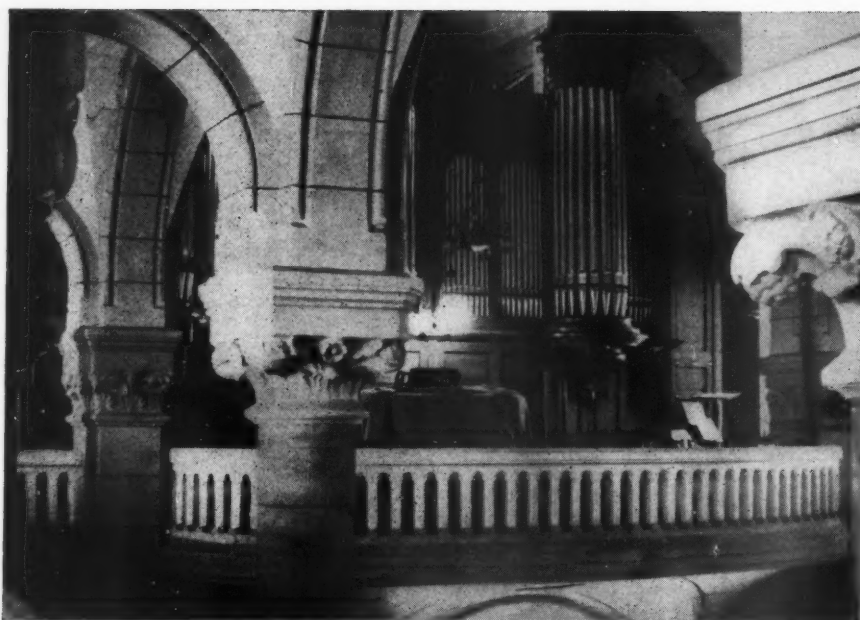
Bern, St. Vincent's Cathedral	p1
Montreux, Catholic Church	p10
Vienna, Concert Hall	c16

## PERSONALS

Baldwin, John L.	*p16, 20	Maekelberghe, August	r18
Clokey, Dr. Joseph W.	r7	Mingoli, Joseph P.	p17
Craighead, David	c15	Mueller, Carlette Lenore	m18
Dennis, Dubert	p20	Noble, Dr. T. Tertius	r8
Dupre, Marcel	*24	Percy, Richard T.	*o19
Fountain, Grigg	*b17	Robertson, Irene	p22
Gaul, Dr. Harvey B.	*13, b019	Sessions, Archibald	p22
Kern, Jerome	*019	Sibelius, Jan	h18
Key, Pierre	*019	Snow, Dr. Francis W.	*s21
Lee, Dr. Thomas Charles	r22	Swanson, Dorothy	p17
		222nd Infantry Band	*16

COPYRIGHT 1946 BY ORGAN INTERESTS INC.  
Published by Organ Interests Inc., Richmond Staten Island 6, New York  
Printed by Richmond Borough Publishing & Printing Co., 12-16 Park Ave., Port Richmond 2, New York

**ORGAN INTERESTS INC.**  
RICHMOND STATEN ISLAND 6 Phone: Dongan Hills 6-0947 NEW YORK CITY



#### THE CATHOLIC CHURCH, MONTREUX

Another in the series of Switzerland's organs, this one photographed by Cpl. Richard Jenkins "on the only army-sponsored tour I have ever enjoyed; one of the many Swiss organ-cases with pipe-mouths aligned," says he.

# THE AMERICAN ORGANIST

January 1946

## A Dash of Counterpoint

By T. CARL WHITMER

Author, composer, lecturer, organist, teacher, and keen analyst

THIS informal talk is an enlargement, an all-over aspect, of what I said a year ago before a Teachers' College class in Counterpoint and Fugue. Perhaps it will give a lift to some young contrapuntists, especially those who would like to relate the subject to contemporary composition.

Students sometimes have very precious hearts of gold but which are sadly and unfortunately connected with heads of feathers. This type finds counterpoint mysterious in itself and still more so in its relation to free composition.

Heads have to be stoutly built, indeed, to carry on and through this intricate and, at first, unexciting subject, and certainly, the usual preliminary study of harmony does not help much when it comes to thinking in a contemporary way.

The different sections in which I have placed my ideas are not the only possible background of the subject; but most mature people, I think, will see that they pretty well represent things in a final appraisal of a musically creative life.

### I. A PRELUDE to EXPRESSION

Emerson wrote that "those who listened to Lord Chatham felt that there was something finer in the man than anything he said." Continuing, he said that "Hercules did not have to wait for a contest; he conquered whether he stood or walked or sat, or, whatever he did."

Now, perhaps it has not occurred to all readers that the first-rank composers have possessed very great character. It is part of their greatness. It is the constructive force which has kept them at essentials. It was and is their spiritual gyroscope.

In the study of organ, composition and everything else we easily forget that there is a power back of our efficiency in expression. We may easily learn the various species of counterpoint, for example, with all its trimmings but lose sight of that necessary directing force behind the scenes. But it is there, always. Many who recognize it are puzzled about how to use that force. Some become unsocial hermits. That is distinctly unfortunate. Others get a cocktailish slant on life and stay in the marketplace too long. The best sort of student will take a leaf from the great mystics who go into isolation for a time. Then, later, go out in the world knowing that they will have a big work to do; and also knowing that they need the world to get their human qualities in a right perspective.

A goodly admixture of humor, a relish for life, selflessness and a full taking part in community life help a lot in the limbering up of the soul. For all of us it is very difficult to keep in mind The One Thing Needful. According to Pro-

*A clear-visioned discussion of the importance of a return to counterpoint as the foundation upon which to build not only an understanding and appreciation of music ancient and modern but also a music literature based not on nonsense but on a message.*

fessor Perry it was Emerson's mission to "humanize, internalize and spiritualize the individual." Perhaps that tells us what The One Thing Needful means.

Life itself ought, of course, to be exciting in the sense of having real joy in living, a deep sense of faith in the Great Sources, of having a vision and keeping it. After which, and as a result of which, one will have plasticity of vision and more ideas than he ever thought himself capable of imagining.

Fifty years or more ago there was published a book called *Natural Law in the Spiritual World*. At present the uppermost thought is that there are spiritual laws in the natural world. We should remember that the strategy of the spirit in all its functions is more searching than that of the mind alone.

Closely connected with the above paragraphs is belief in one's self. I like what the late Mr. Justice Holmes wrote long ago: "We know that man has in him that unspeakable somewhat which makes him capable of miracles, able to lift himself by the might of his own soul, unaided."

### II. CRAFTSMANSHIP

A few years ago the Nation, in an editorial, noted that Toscanini after six years absence from the New York Philharmonic Orchestra (during which time it had sadly deteriorated) brought it back immediately. The writer said: "One would have supposed that style, discipline, and sound—all completely lost in the meantime—would have come back only after laborious inch-by-inch rehearsal. But, nothing at the concerts was more breathtaking than what happened at the first few moments of the first rehearsal. The orchestra began at once to play as though the interval had been but one day."

One could hardly find a better picturing of what skill means than the above. I rather think that bases of such skill (i.e. full power of the craftsman) must lie in the necessity for an all-over view of one's self, great faith in what one can do, a fresh physical life, simplicity along with the development of immense facility in technic, the building up a scholarly level of knowledge, and an emotional flexibility to-

gether with mental and emotional controls over big and little musical forms and the whole underground and background of musical architectonics.

Keep in mind always that great art is not the result of a perfection of technic, but only such a perfection of medium which can express a deeply emotionalized form (with a firmly controlled emotion) able to create new forms.

### III. THE TECHNIC of COUNTERPOINT

Certainly, the different species of counterpoint are, in theory, easy enough to understand. Of course in practise they demand an endless and intense study, both mentally and emotionally.

However, I observe that the usual student rarely is given an all-over picture of what it's all about. According to usual teaching, his eyes and ears are so much glued on interval study, and spotty treatment of intervals and cadences, that he loses sight of the following musically important ends to be gained by skill in counterpoint. Ends that lie in and may lead to composition. Some of them are as follows:

1. Power as well as facility in melody writing, both ancient and modern.
2. Consecutiveness and variety of contours.
3. Clarity of the whole mass. That is, the individual counterpoint may be good in itself but the resulting polyphony may be muddy and stodgy.
4. Power to reach and recede from a climax by purely melodic means.
5. A conclusion that really finishes something started and just doesn't simply stop or change abruptly, unless abruptness is part of the scheme.
6. Combining of melodies so that they have a definite forward movement even apart from the rhythmic trend. This is important.
7. To illuminate and fulfil emotionally a cantus-firmus and not simply counter it for contrast.
8. The preparation of polyphonic formulas which apply to solid development, such as canon and fugue.

But, the above cannot be realized unless EMOTIONAL counterpoint (see Bach's "St. Matthew Passion") also is taught as part of the subject.

I know that all students have heard a lot—too much, indeed—about getting counterpoint smooth; but I know that little or nothing has been said about the TENSIONS of counterpoint.

There are emotional tensions, interval tensions, rhythmic tensions, phrase tensions—all closely related and vital to permanent work.

I have seen many too many exercises and pieces with the devitalized, the suave, the static, the too-sweet and effeminate counterpoint of, say, the Mendelssohn type.

I have seen year and year the working out of the Guild examinations, mostly by gifted people. But, the results nearly all sound alike. Just exactly as if they had all come out of musical beauty parlors with identical hair-dos.

I have seen and heard very few which were hard-tensioned, tough, rugged, masculine, clumsy (perhaps) but very husky and vital Bach-type counterpoint.

Why do teachers generally have the inverted gift of turning the rich wine of counterpoint into water?

Schiller wrote long ago, "Against stupidity the very gods themselves contend in vain."

One of the weakest points in current teaching is not knowing when to give the student experience in styles other than that of strict. Strict counterpoint, badly timed, is the joy-killer to most and so they grope and they gripe! An intelligent alternation of strict and free, smooth and rough, would be not only more fun but a more vigorous and varied technic would result. If instructors alternate mental and emotional writing the student will thrive.

Then, too, no one can be a modern composer or a modern

'understander' unless every sort of counterpoint from the earliest times to the twenty-first century be analyzed and much of it written. Contemporaneous radicals, including the best jazz, must be respected, and analyzed with the sincerity given Bach. But it must be thought of and dissected from the inside as well as from obvious exteriors. And always creatively considered and stressed.

Modern technic in composition requires a complete rejection of clichés and ruts in the road of thought. Also, complete (and even studied) sensitivity to fresh ideas and their modern application.

All of us are apt to get so tangled in technical webs that we lose the forward moving power of the large-scale architectonics of our art. We learn about form and forms from the outside but rarely search out the sources of emotional power and meaning of musical structure. We fail then to get the secret of how great composers have found the sources of new forms.

No organist or anybody else can have a balanced judgment unless he knows the inner feeling as well as the mechanism of single, double, and triple 'tanglefooted' counterpoint.

But when all these things are accomplished with freedom, completeness, full power of forms realized, I would that the teacher of composition would be careful, very careful (in application) to preserve the good Stephen Fosters in our midst rather than turn such talents into becoming poor John Sebastian Bachs, just because Bach happened to be on the healthier side of the tracks. Now, back to our subject.

Organists and others think they can phrase their pieces because they know conventional harmony and the old counterpoint. That's nonsense so far as modern works go. These newest ideas function differently and the player needs new standards for phrasing, registration, and ultimate form. (Kindly consult my essay on Interpretation Based on Structure, in March 1941 T.A.O.) I have heard many good organists swim around in the large forms like goldfish 'navigating monotony' (Emily Otis)!

Now, part of lack of understanding lies in overestimating harmony. All of us have had large doses of chords and where they OUGHT to go and how they OUGHT to sound. This harmony, unfortunately, is taught first and much too often by teachers who know little of the true and vital functions of counterpoint, less of the processes of composition.

People so trained persist in thinking vertically. Or, in case they think horizontally they consider harmonic factors as leading counterpoint by the nose. To put it bluntly, harmony is relatively of quite secondary importance and should be studied with that in mind. In every case it needs study from a contrapuntal standpoint.

As to modern harmony, it can be understood only by starting from counterpoint. All contemporary music of the dissonant types is moved along by contrapuntal technic and laws, rarely by harmonic sequence.

Modern harmony is chiefly a RESULT of voice leadings, not the initiator of chords.

Most students have been undernourished even in old harmony. That's putting it mildly. Eighteenth- and nineteenth-century harmony must of course be studied, but such work never explains (either very early or) contemporary harmonic problems, such as chords based on the upper overtones, or upon unnamed dissonant chords or bi-tonal progressions, or mass harmony, all moved exclusively by counterpoint.

Many people wonder how composers can use modern chords when there is so little to guide them (as they think). For a better understanding, read the following very carefully:

Counterpoint in all its phases, along with rhythm, is both the material and the mechanism for building a musical form. It is the 'higher mathematics' which helps men to solve problems of stresses and strains and directions, power and development. It is, as it were, the musical equivalent of Einstein's



Transformation Equation, which has made it possible for science to develop to its present high level.

In fine, musical forms and musical interpretations of those forms are created and analyzed by intimate use of strong creative formulas which spring chiefly from rhythm and the highly tensioned types of counterpoint.

#### CODA

Charles S. Pierce said, "To believe in thinking as you were brought up to think defines conservatism." And conservatism, again, means not trusting to one's reasoning powers.

We need 'teachers of the morning' who will see that their students learn all they can about old technics AND the most modern methods and then both permit and encourage great and emphatic smashing of rusty chains and corroding prejudices to give such students a clearer view of the future. If the student does not wish to use the new, he will at least have had experience with it. What he finally does is, then, up to him.

Let us give this future composer a better chance. We may well ask for the hamstrung student of counterpoint: Why tarry the wheels of his chariot? Fortunately there are always with us a few enlightened teachers of living and evolutionary thought who know the answer only too well.

### To Harvey B. Gaul, a Tribute

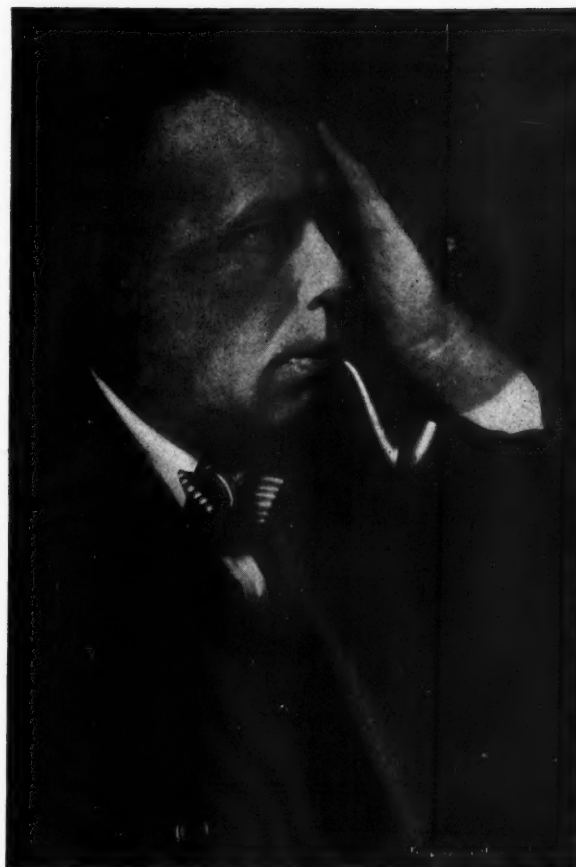
• "Harvey Gaul is gone . . . the unquenchable spark, extinguished. The voice of happy banter and jovial comradeship will resound no more except in the caves of memory . . . He was a cosmopolitan; he believed in democracy and lived it; at the same time he was an intense individualist. There was nobody else like Harvey Gaul . . . He was esteemed and honored by all the votaries of the divine art, but to his friends—and all who knew him were friends of his—he will always be just Harvey Gaul."—GEORGE SEIBEL, in *The Musical Forecast*, Pittsburgh.

• "I had a vast allegiance and affection for Harvey Gaul. He seemed bombastic, but it hid the sweetest soul that I've ever seen in a huge man, big men often being devoid of sweetness. Huge in frame, he was gargantuan always in his nature—a big man in the highest and deepest sense. I did not see him a great deal but had an ever-present contact through *The Musical Forecast*, and at the few Pittsburgh events I have been able to attend lately, if he saw me somewhere he would hail me noisily just as though I were somebody. It would not be true to Harvey Gaul to say that he had no enemies, for he did. He lashed out too many times at pettiness, bigotry, jealousy and all the other things some musicians are guilty of, not to have accumulated some of these petty souls as enemies. He was always first in getting his copy in for *The Forecast*; this gave me a kind of adoration for him, because, busy as he was, he did it as a matter of principle. He gave very generously of his money and himself to needy ones. When I wrote the editorial about his son, he wrote me this typical note of thanks: 'My dear Esther Elias: Thank you for being kind to Jim and to me. It was fine the way you handled the story. Always gratefully, H. Gaul,' typical, because, busy as he always was, Harvey Gaul would never have neglected or forgotten such a gesture. He broke down badly about his son. It is hard to know how to speak of Harvey Gaul now, but this is enough for your needs, isn't it?—ESTHER ELIAS, Associate Editor, *The Musical Forecast*.

### Audsley Library Additions

*Gifts by the Rt. Rev. Henry Y. A. Parsell*

• Again it is a pleasure to record gifts to the Audsley Memorial Library by Mr. Parsell, one of Dr. Audsley's great admirers and warm friends; and again we take



DR. HARVEY B. GAUL  
April 11, 1881 — December 1, 1945

space for only the titles.

Abbeys of Teviotdale, Etc., by the Rev. James Morton, 10x13, 34 pages, Edinburgh, 1832.

Canterbury Metropolitan Church: History and Antiquities, by John Britton, 9x11, 150 pages, London, 1821.

Christian Monuments in England and Wales, by the Rev. Charles Boutell, 7x10, 156 pages, London, 1854.

Exeter Cathedral Church: History and Antiquities, by John Britton, 9x12, 200 pages, London, 1836.

Ottery St. Mary, Vol. 1, Part 1, 9x12, 125 pages, prepared and published by Exeter Diocesan Architectural Society, 1842.

Pointed or Christian Architecture, by A. Welby Pugin, 8x10, 67 pages, London, 1841.

Salisbury Cathedral Church: History and Antiquities, by John Britton, 9x12, 114 pages, London, 1814.

Sound and Music, by J. A. Zahm, 9x6, 452 pages, Chicago, 1892.

Steinertone Grand & Upright Pianoforte, by Morris Steinert, 5x9, 32 pages.

Temple Church, by C. G. Addison, 6x8, 127 pages, London, 1843.

Types & Figures of the Bible, by Louisa Twining, 8x10, 109 pages, London, 1855.

York Metropolitan Church: History and Antiquities, by John Britton, 8x12, 125 pages, London, 1836.

As will be noted, many of these books have passed the century mark and must be classed as rare and unobtainable today. Our hearty thanks to Mr. Parsell. As our readers should know, the Library came into being when Dr. Audsley willed his collection of organ books and other materials to T.A.O.'s Editor, and the works already owned personally and by T.A.O. were combined in one library.—T.S.B.

# EDITORIAL COMMENTS

## AND REVIEWS

---

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

---

### Chiefly About an Electrotone

HERE we have, basically, the element of censorship again: "I hope I'll have an opportunity to meet the person who causes me to say amen at times in agreement—and at other times causes me to stare at a page in disbelief." Being interpreted it means the world is all rosy when one man agrees with the other, topsyturvy and unbelievable when he doesn't.

But why should any man expect to agree with everything any other man thinks or says? Or why should any man hesitate to say something he knows others won't agree with, any more than hesitate to say the things they will agree with? If anything is futile it is to take time or space to say something most people already believe.

—L.S.B.—

"Attempts to convince some folks against their will either renders their prejudice more wilful or their ignorance more woeful. In spite of recent slurs the Hammond can and does produce churchly music. This, however, depends on three things: 1. The organist; 2. His knowledge; 3. His playing—period."

I had not heard a Hammond electrotone in a church service for some years, so promised to hear one if our correspondent would say where one could be heard. He did. I did.

It was a small Lutheran church. Coming near I heard the electrotone's music from loud-speaker located, I guessed, in the vestibule or possibly outside; a good idea. The first tones told me it was a Hammond electrotone and not an organ. I couldn't detect a rhinestone from a diamond that easily.

The church was more than well filled, and once again I was surprised at the richness of Lutheran liturgy and the way the congregation carried it wholeheartedly under leadership of electrotone and choir, both in the rear gallery. Canticles and responses—call them what you will—were done easily and vigorously by the congregation, even though the music itself was by no means easy. That I liked.

I guessed the service would be at 11:00. When I arrived at 10:50 the congregation was already singing a hymn to electrotone accompaniment. In the vestibule a lady was waiting. She spoke a good-morning so cheerfully that I wondered where I had seen her before. Upon leaving the church, the usual bottle-neck was created by the preacher, but once again there was a lady on the other side of the door and I, a complete stranger, got such a friendly good-morning that I decided this was the Church's definite plan, to have a member at the door to make everybody welcome.

The Hammond electrotone carried the congregational singing without difficulty. Its fortissimo was entirely flute, bulky and tubby; however, the job was to support congregational singing, and it did that. If a congregation does not know the difference between a diamond and a rhinestone, it would hardly be advisable to make them buy the latter. I can think of what Christ Himself said but it wouldn't be polite; look it up for yourself, Matt. 7:6.

There evidently was neither prelude nor postlude, though the electrotone gave a pleasant little melody while

the money was being collected. Played softly, the Hammond electrotone produces a variety of pleasing music, all churchly enough. Played loudly, it is all flute. Played spicily, it is the catchiest jazz-band instrument I have ever heard; fortunately nobody ever plays it that way in church.

The point originally was, is the Hammond electrotone in church definitely a jazz instrument? No, not necessarily. Nor is it in a jazz-band definitely a church instrument. Is it an organ and can it take the place of an organ before a cultured congregation? Don't be ridiculous. If you don't know the answer for yourself, you're in the wrong profession; go out and do something else for a living. I'm not condemning nor ever did condemn the Hammond electrotone for what it is. I condemn only its misrepresentation. It would make me boil if a salesman thought I was so dumb that I'd buy a rhinestone under the impression it was a diamond. I like honesty. Always did, always will. Drop the misrepresentation and I'll boost the electrotone, for its purpose in its own field, as heartily as I boost the clarified-ensemble organ.

But any pious committee of hypocrites who say they buy an electrotone because it is just as good as an organ, when you and I both know they buy it because they don't have to dig down so deeply into their own pockets to pay for it—shall I tell you what I think of them? For the professional organist the problem is one of the safety of his own tonal judgment; from other viewpoints the electrotone might be fine for studio or home. The baroque player faces that same problem and already we have seen disastrous results. Habit is a treacherous thing.

Incidentally, I never expected to hear the nazi doctrine preached openly in a church in America but I heard it that Sunday. His pretext was Christ's statement that a man must hate his father and mother or he's not fit to follow Christ. This he carried along to its conclusion. A man must hate. The individual is of no consequence. Only the group matters; a man must give up all himself for the sake of the group. Only the objective matters, never the individual. I couldn't help recalling what the Germans did to the Jews; how they fanatically followed their fuhrer, how they gave up everything to the welfare of their nation. And the Japs did likewise.

An individual is not important, it is the group that matters? Is that so? Can any grown man be such a fool as not to know that the group isn't worth a tin dime unless that group has the decency—which America once had but no longer seems to have—to protect the humblest individual in this whole land of ours? We do not exist to serve the thing we call our government. We don't exist to serve the United States of America. Our government and these United States of America themselves exist only and exclusively to serve you and me individually and the one hundred and thirty million other human beings who pay the bills for government machinery, who hire Harry Truman and Tom Dewey and the corner policeman and the street-cleaner to do jobs we don't want to do for ourselves. The individual does not exist for the group; the individual himself creates the group, whether it be a church or a nation, and that group exists solely to serve that individual and every other individual supporting it.

But not so the nazis. No, they exist only to serve the state. Before F.D.R. this once-grand America of ours existed not for itself but to protect and insure the complete individual rights—millions of them—of every man, woman, and child within our borders. Turn that principle around the other way, as the c.i.o. and nearly all our hirelings in Washington want to do, and America is sunk even lower than Japan and Germany—because America once did know the way of freedom while these lands never did. Sure thing, I heard nazi doctrine preached in America in plain English on Sunday October the 28th, 1945.

—T.S.B.—  
I'm beginning to suspect that the real trouble with recent compositions for organ or choir is not the composer but the reader whom the publisher trusts to decide the acceptance or rejection of new works. Reading quantities of new music, in manuscript for acceptance or in printed copies for review, is a tough business for any human being. It is tough on the composer too. True, a great many writers have nothing musical to say when they begin, but if they have technical competence they can concoct some spicy-looking notes for a reader to think about.

And thinking about what we see in music instead of what we hear is dangerous. Get tired enough, and anything can happen. That too is precisely the trouble with prize compositions. At the moment I do not recall one organ work awarded a prize that was even worth the ink it took to publish. Maybe you do; do you? If so, name them, please, for the benefit of our readers.—T.S.B.

### David Craighead, a Critique

*Recital in Fifth Avenue Presbyterian, New York, Nov. 26*

• David Craighead was hailed as an exceptionally good player several years before he came under the management of Bernard R. LaBerge; quoting from a 1943 letter: "He has absolute pitch; sight-reads difficult music amazingly well; memorizes with ease. His technic is uncanny; I've never seen an organist whose hands just seem to float over the keys as do his, with no effort whatsoever, no jerkiness, yet with astonishing speed." Very well; Mr. LaBerge presented him in this program:

Bach, Sinfonia We Thank Thee God  
Agnus Dei—O Guiltless Lamb of God  
Mozart, Fantasia F  
Ducasse, Pastorale  
Leach, Two Casual Brevities:  
The Desert; Chollas Dance for You.  
Lesur, Scene da la Passion  
Durufle, Suit, Op.5: Toccata

The Fifth Avenue organ is an old Ernest M. Skinner, installed possibly three decades ago, in good open gallery position in the front of the auditorium, not recessed into a chamber. It was here Lynnwood Farnam made his bow to the New York profession—and showed them things no organist in our town ever heard before. For a man not quite 22 years old, Mr. Craighead proved that times indeed have changed; not even mature professionals played with such niceties & feeling when that organ was first installed, as did he at his 1945 debut, and of course from memory.

He opened with fast tempo, clean technic, good phrasing, on medium, not bombastic organ; and the second Bach showed much soft playing on pleasing registrations, with some contrasting fortissimo, such as an instrument of that vintage permits. It's not an organist's fault (or is it?) if the lower ensemble is a bit thick and the top octaves are on the shrill side. Mozart began in fine style, meditative & lovely, fine nuances, fine feeling, fine registration, with a rather good over-all plan. It can be questioned if Mozart has too much to say to 1945 audiences, but Mr. Craighead made Fantasia something more than pleasant to hear. His



Actually, the pipes in a Wicks organ "sing," gloriously, angelically, profoundly, all because of the artistic application of correct voicing principles. Each Wicks pipe is a distinct work of art, carefully scaled and regulated so as to produce the finest tones possible. It is, of course, the artistic knowledge and ability of the voicer combined with the skill of the pipe maker, which makes the pipe sound as it should. Wicks staff is world renowned for outstanding achievement in this field.

Your inquiries will be answered promptly by directing them to Dept. "A".

# WICKS ORGANS

HIGHLAND ★ ★ ILLINOIS





SGT. JOHN L. BALDWIN  
conducting his 222nd Infantry glee-club in the Concert Hall, Vienna, Austria,  
where they gave a concert Oct. 10, 1945, to help raise funds for  
the restoration of St. Stefan's Cathedral, Vienna.

only lack is age; somehow only a mature musician who has lived long and worked hard can put that certain something into a big composition that spells perfection of performance. To challenge a young man because he doesn't have it, is ridiculous; to ignore the point as though he did have it would be misrepresentation. He need not worry about it; few laymen would ever be conscious of its absence. And fine indeed would be the youngster capable of competing with David Craighead.

In Ducasse there was a fortissimo not well approached, not exactly timed; and in fact the Mozart ending suffered similarly, not informing the audience emphatically enough that it actually was the end of the Fantasia.

But glory be for the young American with discretion enough to put on such American pieces as the two by Mr. Leach. Both were done beautifully. The Desert fortissimo seemed to be a little too restrained; not enough slap-dash about it. Organists are sometimes too polite, not boisterous enough. Chollas was fine in its daintiness, needing only that the player be more confident of himself, of his ideas; less reticent, less concerned that he go too far to retain the approval of the holy & holy in his audience.

The Lesur Scene is one of the least offensive of modern French church pieces, though its meaning, if any, is not always clear. The same goes for Durufle. Again there was the lack of definiteness as to which is what, and when the end of the recital came, no one was sure it was over. I saw this same thing happen in a harpsichord program, when the different pieces and different movements were not clearly enough marked by the necessary pauses. Nor does there seem to be any good reason for intermissions in programs lasting only an hour.

Mr. Craighead was born on a Jan. 24 in Strasburg, Penna., finished highschool in Santa Ana, Calif., studied two years with Clarence Mader and then went to Philadelphia to study with Dr. Alexander McCurdy. He began church playing in 1937 in the Presbyterian Church, Anaheim, Calif.; since 1942 he has been with Bryn Mawr Presbyterian, Philadelphia suburb, where he has a 4-86 Welte in the church and 3-62 Moller in the chapel. He has everything a recitalist needs but age, and he'll get that all soon enough. His New York debut definitely heads him toward the best recitalists of our day. His art is all right; all he needs is more confidence in his own musical intentions.—T.S.B.

### When Wisdom Ruled in Washington

• "I take it that it is best for all to leave each man free to acquire property as fast as he can. Some will get wealthy. Property is the fruit of labor; property is desirable, is a positive good in the world. Let not him who is houseless pull down the house of another, but let him labor diligently to build one for himself. I don't believe in a law to prevent a man from getting rich; it would do more harm than good."—ABRAHAM LINCOLN.

### Chimes-Dedication Ritual

Presbyterian Church, Bridgehampton, N.Y., Nov. 25, 1945

• To celebrate its 275th anniversary the Church was offered a set of Chimes for the organ if they could be obtained. Gustav F. Dohring, custodian of the instrument, decided something should be done about that, and he did it in spite of difficulties. A set of 25 Chimes was secured from Mayland, of Long Island, and the action-parts from Hillgreen-Lane, Mr. Dohring making the installation, Dr. Charles Heinroth (now residing in Long Island where also Mr. Dohring maintains a second home) playing the dedication service as guest organist.

#### DEDICATION LITANY

*Minister:* Forasmuch as God has put into the hearts of His servants to give our Church this instrument of music as an aid to our worship of Him in this holy place, it is right that we should now dedicate it to Him and set it apart to the holy use for which it was designed. To the glory of God, Author of all goodness and beauty, Giver of all skill of mind and hand,

*Congregation:* We dedicate these Chimes.

*M.:* In faith in our Lord Jesus Christ, Who has inspired men to offer in His praise their best in music and song,

*C.:* We dedicate these Chimes.

*M.:* Moved by the Holy Spirit, our Guide in the worship of God and our Helper in the understanding of truth and beauty,

*C.:* We dedicate these Chimes.

*M.:* To kindle the flame of devotion, that the people of God who here assemble may worship the Father in spirit and in truth,

*C.:* We dedicate these Chimes.

*M.:* To bear up the melody of psalm and hymn and spiritual song in such wise that men may go forth from this house of God with high resolve to do His holy will,

*C.:* We dedicate these Chimes.

*M.:* To comfort the sorrowful and cheer the faint, to bring purity and peace into human hearts, and to lead all who hear them in the way of eternal life,

*C.:* We dedicate these Chimes.

### Christianity Verboten

• "When I was invited to Jerusalem to play a recital on the then-new Austin organ in the Y.M.C.A. I arranged a program with some of the numbers on Biblical texts and, as usual, asked the clergyman to read appropriate Scriptural passages before each such selection. When it came time for the recital I was told it would be impossible to read from the Bible—in a Young Men's Christian Association building, in the Holy City, birthplace of Christianity. It might 'offend' someone in the audience!"

In the San Francisco conference, called chiefly by the allegedly Christian United States of America, there was no invocation, no prayer, no mention of the name of God; it might offend someone in the conference.



SGT. JOHN L. BALDWIN  
and console of the 5-109 Rieger organ in the Vienna Concert House, Vienna,  
Austria, showing the cumbersome of European consoles and  
the delights of an organist's escape from war.





**GRIGG FOUNTAIN**  
who is now having his organ rebuilt and enlarged  
in the First Baptist, Spartanburg.

### Grigg Fountain

Of the First Baptist, Spartanburg, S.C.

• Mr. Fountain was born on an Oct. 25, in Bishopville, S.C., had his schooling in Weldon, N.C., graduated from Furman University with the B.A. degree in 1939, Yale University School of Music with the Mus.Bac. in 1942 and M.Mus. in 1943. He studied organ with H. M. Lewis, Luther M. Noss, Arthur Poister; theory with Mr. Lewis, Richard Donovan, H. L. Baumgartner.

His first church was Central Baptist, Greenville, S.C., in 1937, followed by two other churches in the south, then to a Methodist church in New Haven in 1941. He was organist of Bucknel University in 1943, going to the First Baptist, Spartanburg, in 1944, where has a 3-28 organ built in 1928 by the then Skinner Organ Co., now Aeolian-Skinner; he directs an adult chorus of 45, children's choir of 25, and highschool girls' choir of 25, in four rehearsals a week. He is still single and looks with longing eyes at the music of Bach, organ and other, which he is already planning to study rather intensively.

The old Skinner organ is now being rebuilt and enlarged by Aeolian-Skinner to a 3-46 with Echo Organ, supplying an entirely new Great Diapason chorus, new mixtures, and new reed chorus on the Swell.

### Organist in Pulpit

• Claude L. Murphree occupied the pulpit

## Organ Maintenance

Rebuilding — Repairs

Additions — Tuning

Organ Chimes

Amplified Tower Chimes

### Yearly Maintenance Contracts

Courteous and Dependable  
Pipe Organ Service

by Factory-Trained Experts

**Chester A. Raymond**

Organ Builder

44 Spring Street — Princeton, N. J.  
PHONE 935

of the First Baptist, Gainesville, Fla., on Nov. 4 and preached the sermon, on Music and Religion—one of a series of such talks by the minister on various things and religion.

### Hymntunes Wanted

• American Guild of Organists, Room 1708, 630 Fifth Ave., New York 20, invites composers residing in Canada or U.S. to submit hymn-settings for six new hymn-texts obtainable from the Guild office. Dr. Harold Vincent Milligan heads the committee. No prizes are offered; it's merely a search for some good settings. Closing date is March 1, 1946.

### If You Want It, Ask For It

• Dr. Robert Baker and his minister in Brooklyn's Second First Presbyterian wanted new hymnals, so they gave an evening service on hymns and said they wanted new hymnals. They got them. One of the members presented them as a memorial to the late Augustus Harper.

### Paul Creston's

• orchestral compositions have been acquired by G. Schirmer Inc. for its rental library.

### Joseph Paul Mingioli

• has been appointed to Trinity Episcopal, Elmira, N.Y.

### Dorothy Swanson

• has been appointed to Trinity Methodist, Richmond Borough, New York City, as organist-director in charge of children's work, in association with Dr. Anders Emile, minister of music.

### St. Louis

• Pilgrim Congregational, to which Dr. C. Harold Einecke was recently appointed, has received the promise of \$40,000. for a new organ providing the congregation raises an additional \$40,000. to rebuild the chancel.

### 'Your Music'

• Vol.1, No.1, of Your Music, edited by Pietro Aria with a staff of ten associate editors and contributors, dated December 1945, was issued the middle of December. It is 5x8, pocket size, 114 pages, all text, no advertising ever to be accepted, \$3.00 a year, intended not so much for the profession as for "the music lovers of America." Publication address is 359 Lexington Ave. New York 17, N.Y.



Since 1905



Since 1905



Since 1906

## ORGOBLO

### Veterans of Two Wars

The Orgoblos illustrated have served churches and theatres a total of 156 years and all are still operating satisfactorily. In fact, our records show that the cost of spare parts for the thousands of Orgoblos in service is negligible.

Simplicity, all-metal bridge-like construction, wide clearances and only two bearings to oil are some of the reasons.

We expect to be able to build Orgoblos again, a few weeks after materials are released, but orders will be filled in accord with the date of receipt. Why not talk it over now?



Since 1908



Since 1945

**SPENCER ORGOBLO**  
HARTFORD  
FOR CHURCHES, THEATRES  
AND HOMES  
THE SPENCER TURBINE COMPANY, HARTFORD 6, CONN.

256-D

**January Events & Programs**

• Walter Baker's special musicales in First Baptist, Philadelphia, for January Sundays will be found on November p.296.

The Guild's special event for January in New York City is a service Jan. 21, 8:30, in West End Presbyterian, John Harms organist.

• **DR. ROBERT LEECH BEDELL**

Jan. 1, 8, 15, 22, 29, 11:20 a.m.

WNYC Broadcasts, Brooklyn Museum

\*Bach Fantasia Gm; Come Redeemer.

Bedell, Divertissement

Busser, Marche de Fete

\*Reger, Toccata Dm

Karg-Elert, Benediction

Handel's Harpsichord Suite

\*Bedell, Impromptu-Caprice; Canzone.

Mulet, Noel

Bach, Fugue Gm

\*Elgar, Pomp & Circumstance

Vierne, Berceuse

de Severac, Divertissement

Bach, In Thee is Joy

\*Bedell, Grand Choeur; Adoration Mystique.

Stoughton, In a Chinese Garden

Widor, 4: Toccata

• **EDWIN ARTHUR KRAFT**

Lake Erie College, Painesville

Jan. 16, 7:45

Massenet, Phedre Overture

Vierne, Scherzetto

Seely, Arabesque

Schehl, Prelude-Theme-Variations

Weitz, In Paradisum

d'Antalfy, Sportive Fauns

Wagner, Dreams

Ganne, Extase

Lemare, Toccata di Concerto

**Carl Weinrich**

• gives a recital Jan. 27 at 5:00 in Trinity Church, Watertown, N.Y., sponsored by a group of organ-fans headed by Gilbert Macfarlane, organist of Trinity.

**August Maekelberghe's**

• Scherzo-Impromptu for full modern orchestra is scheduled for performance in February by the Detroit Symphony under the direction of Karl Krueger; the work takes about 8½ minutes for performance.

**Jan Sibelius**

• has been granted an annual pension of \$1,680. by the Finnish government.

**St. Luke's Choristers**

Long Beach, California

**William Ripley Dorr, Director**

Mus. Bac., B. S.

Current and forthcoming motion

picture releases:

"The Corn is Green"—"Nobody Lives Forever"

"Of Human Bondage"

"For Our Vines Have Tender Grapes"

**Emerson Richards**

**Organ Architect**

800 SCHWEHM BUILDING  
ATLANTIC CITY



**Carlette Lenore Mueller**

• daughter of Carl F. Mueller was married Dec. 28 to Dr. John Winslow. The bride graduated from Westminster Choir College in 1940 and is organist of the Presbyterian Church, Upper Montclair, N.J., and director of music of Montclair Academy. Dr. Winslow is a graduate of Harvard Medical School and is now in Post-Graduate Hospital, New York, on a fellowship in cardiology.

**Eduardo Marzo's**

• library of music has been given to the Brady Memorial Library, Manhattanville College of Sacred Heart, New York. Mr. Marzo was born in Naples, Nov. 29, 1850, came to America in 1867, was prominent as an organist in New York City for many decades, and died June 7, 1929.

**Lake Arid, Penna.**

• For seven months the postoffice delivered mail to a new subscriber in Lake Arid, Penna.; they then reported no such post-office in the state. If any reader knows in what county or near what city Lake Arid is, please send a postcard to T.A.O.

**Will R. Cornelius**

**Organist and Recitalist**

SHRINE COLISEUM

Los Angeles

California

**Dubert Dennis**

M. M.

TEACHER — CONCERTS

First Christian Church

Oklahoma City

**C. Harold Einecke**

Mus.D., Mus.B., F.W.C.C.

**Pilgrim Congregational Church**

Saint Louis 8, Missouri

**Robert Elmore**

**Concert Organist**

Mgt.: Bernard R. LaBerge, Inc.

119 West 57th St. — New York

**Anne Douglass Evans**

Associate Organist

and Director of Choir School

St. Paul's Cathedral

Houston

Texas

**Harold Fink**

**Recitals**

Box 242

Englewood, N. J.

**Charles W. Forlines**

RECITALS

Associate Professor of Music

MORRIS HARVEY COLLEGE

Charleston, West Virginia

**Grigg Fountain**

M. Mus.

Organist and Choirmaster

First Baptist Church

Spartanburg, S. C.

**Alfred Greenfield**

• announces the following major concerts for the 73rd season of the Oratorio Society, New York: Handel's "Messiah," Dec. 22, Carnegie Hall; Bach's "B-Minor Mass," March 26, Carnegie Hall; Mendelssohn's "Elijah," in May, St. Thomas Church, for members only. The Handel was, (and the Bach will be) done with full chorus and an orchestra of 50.

**Richard T. Gore**

F. A. G. O.

Professor of Organ and Composition

Head of the Music Department

THE COLLEGE OF WOOSTER

Wooster, Ohio

**Horace M. Hollister**

M.S.M.

Associate Organist

Director of Music for Young People

Madison Avenue Presbyterian Church

New York City

**Harry H. Huber**

M. Mus.

Organist and Choirmaster

First Methodist Church

Hutchinson, Kansas

**Gilbert Macfarlane**

Choirmaster — Organist

Director of Choir School

TRINITY CHURCH

Watertown, N. Y.

**August Maekelberghe**

Compositions for Organ:

Triptych (H. W. Gray Co.)

De Profundis Clamavi (Gray, in process)

Fantasia (J. Fischer & Bro.)

**Richard Purvis**

Organist — Composer

Conductor

Bandleader

U. S. ARMY

**Robert M. Stofer**

M. S. M.

Organist and Choirmaster

The Church of the Covenant

Cleveland

**Lauren B. Sykes**

A. A. G. O.

Organist-Choirmaster

First Christian Church

Conductor, Multnomah A-Cappella Choir

Portland, Oregon

**Harry B. Welliver**

MUS. M.

Organist

State Teachers College

MINOT

NORTH DAKOTA

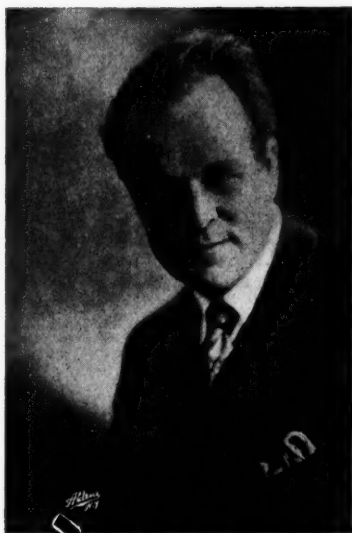
**G. Russell Wing**

M. S. M.

Organist and Director

First Congregational Church

Long Beach, California



**RICHARD T. PERCY**  
who died Nov. 25; for 46 years he had been organist of Marble Collegiate Church, New York.

#### Richard T. Percy

• died Nov. 25 after a long illness, aged 76. He was born in Norfolk, Va., graduated from Yale in 1890 with the B.A. degree, played for various churches in New Haven prior to appointment to the Fifth Avenue Baptist, New York, in 1892. In 1894 he became organist of Marble Collegiate, New York, retiring Feb. 25, 1940. His wife, nee Josephine Jennings whom he married in 1896, died in 1925. No close relatives survive.

#### Pierre Key

• died Nov. 28 in New York after a seven-weeks illness. He was born Aug. 28, 1882, in Grand Haven, Mich., studied music in Chicago Musical College, was critic for various newspapers in Chicago, went to New York in 1907 as music editor for the World, and became editor of Musical Digest in 1919. His fame was due to his work as author and editor. He is survived by his widow.

#### Jerome Kern

• died Nov. 12 of hemorrhage in a New York hospital. He was born Jan. 27, 1885, in New York, studied music in the New York College of Music, made his debut as a composer in 1903. His fame came from his many musical comedies, all of them—

totally unlike so much of today's popular music—with perfectly clean & wholesome texts and with music of great natural charm. He resided in Beverly Hills, Calif., and is survived by his wife and daughter. Also by the admiration and affection of all who knew him personally and liked music graced by true inspirational qualities as well as by technical competence. Of such a man and composer America is deservedly proud.

#### Dr. Harvey B. Gaul

• died Dec. 1 in a Pittsburgh hospital two weeks after being injured Nov. 17 when his automobile skidded against a tree, on his way home from a choir rehearsal. He was born April 11, 1881, in New York City, studied organ with Le Leune and Dudley Buck and organ and composition later with teachers in England and France.

In 1895 he became associate organist of St. John's Church, New York, and followed as organist of Emmanuel Church, Cleveland, and St. Luke's, Paris; in 1911 he became organist of Calvary Church, Pittsburgh, from which he resigned only recently to go to the Cathedral Church of St. Paul, Boston, to which his good friend Dr. Edwin J. Van Etten, for twenty-three years pastor of Cal-

vary Church, had been appointed, and the two men wanted to be together. He was conductor of various choral and other organizations in Pittsburgh and music critic for various newspapers; so prominent was he there that the city government officially suggested a Harvey Gaul Day, set aside for performances of his compositions, which was celebrated March 28, 1941.

He married Harriett E. Avery in 1908 and is survived by her and their daughter; their son was murdered by the Germans in a prison camp a year ago.

Dr. Gaul was known nationally for his compositions. December 1933 T.A.O. had an article about him & his work and noted 30 published organ pieces, 66 anthems and services, 12 cantatas, 3 operettas, and many miscellaneous works including orchestral pieces and string quartets; since that time the flow of published works has been continuous and almost prolific.

Dr. Gaul was an individualist. His Editorials in Musical Forecast, Pittsburgh, and his other writings were always progressive, emphatic, highly delightful and packed with meaning. "He had," says R. Deane Shure, friend of many years, "underneath that rough exterior a heart as warm as the sun. He

## Make 1946 a Happy Year with The World's Finest Musical Masterpieces in these GREAT MUSIC BOOKS FOR ORGANISTS



#### Everybody's Favorite, No. 11 Organ Pieces

Fifty-three compositions, 192 pages; especially selected pieces covering entire field of organ music. A folio every organist should own. "There ought to be a law against valuable collections like this; the buyer gets too much for his money."



#### Everybody's Favorite, No. 17 139 Selected Organ Pieces

Contains one hundred and thirty-nine compositions, 192 pages, embracing Preludes, Postludes, Chorales, Marches, Oratorio selections, etc., plus instructions on how to modulate and improvise. Hammond registration indicated.



#### Everybody's Favorite, No. 27 Organ Music

Sixty-eight compositions, 192 pages; presents a studied and specific program for the organist for use on small or large organs; special emphasis on the practical Hammond registration also.



#### Everybody's Favorite, No. 37 Selected Organ Solos

Contains fifty-two compositions, 192 pages, outstanding pieces selected by Roland Diggle as especially excellent for recital and concert use as well as for the church service. Hammond registration added.



#### Everybody's Favorite, No. 54 A Master Selection of Compositions for Organ

Contains fifty-two pieces, 192 pages, edited and arranged by Roland Diggle who kept the average church organist in mind in making his selections. All playable by organists of average ability. With Hammond registration.

#### Everybody's Favorite, No. 47 Standard Compositions for Organ

Contains fifty-six compositions, 192 pages. Another grand collection of organ solos compiled and edited by Roland Diggle for the average organist and the average organ. Includes Hammond registration.



### WILLIAM A. GOLDSWORTHY A.S.C.A.P.

Composition

Improvisation

Service Matters

Criticizing and Editing mss.  
for Composers

St. Mark's in the Bowerie  
234 East 11th St. New York

Price \$1.00 Each

At your music dealer

Or postpaid direct from

**AMSCO MUSIC PUBLISHING COMPANY**  
1600 Broadway New York 19, N. Y.



did not care to carry on tradition for tradition's sake. His writings did not come from text-books."

Twice Dr. Gaul graced the pages of T.A.O. with his appreciation of other musicians; in February 1929 he paid high tribute to Dr. Caspar Koch, and in November 1931 to that other notable Pittsburgh individualist, T. Carl Whitmer.

The organ world suffers an irreparable loss in Dr. Gaul's passing. In his compositions he was pressing forward, but in conservative and legitimate directions, never extravagant; in his thought leadership he was exercising a wholesomeness of viewpoint that was and remains so sorely needed. Sixty-four may seem to be a fairly ripe old age, but not for Harvey Gaul; he was

still a youngster in the prime of life.

We hope some day his editorial writings in The Musical Forecaster will be collected and issued in book form, and if that happens, the world of literature will gain immeasurably, for few have been those able to say so much in so few words about so many different subjects and make the saying so abundantly contribute to the welfare of contemporary thought. There won't be another Harvey Gaul in this world of ours for another century.

By his own directions, his body was cremated and the ashes placed in the churchyard of Calvary Church. The mayor of Pittsburgh headed the group of fifty honorary pallbearers. Drs. Marshall Bidwell and J. Julius Baird played and Dr. Van Etten now of Boston conducted the service.

Shortly before his death Dr. Gaul gave John Williams, Calvary sexton, this poem: "He laughed across the ocean  
Of a happy life, and passed  
With a laugh of glad emotion  
Into Paradise at last."

Said he to Mr. Williams, "This sums me up."

Our thanks to Esther H. Elias, Dr. Gaul's associate on the editorial staff of Musical Forecaster, for most of the materials herewith presented.—T.S.B.

## Robert Baker

*Sac. Mus. Doc.*  
TEMPLE EMMANUEL  
New York

FIRST PRESBYTERIAN CHURCH  
Brooklyn

RECITALS

INSTRUCTION

## Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA.

## Richard Keys Biggs

BLESSED SACRAMENT CHURCH  
HOLLYWOOD

Address: 6657 Sunset Blvd., Hollywood

## WILLIAM G. BLANCHARD

Organist

Pomona College

CLAREMONT

CALIFORNIA

## Palmer Christian

Professor of Organ

University Organist

University of Michigan

Ann Arbor

**HEADQUARTERS**  
**for CHOIR GOWNS**  
**PULPIT ROBES**  
Vestments • Hangings • Stoles  
Embroideries, Etc.  
**NEW CATALOG on Request**



NATIONAL CHURCH GOODS SUPPLY CO.  
Division of  
NATIONAL ACADEMIC CAP & GOWN CO.  
171-23 ARCH ST. PHILADELPHIA 7, PA.

### He's Still in That Army

• but not for long for DUBERT DENNIS, and not army at all but the navy; Mr. Dennis in December dropped his Sp.(W)1/c and became Mr. He joined the navy in August 1942 and was chaplain's assistant; he returns now to the First Christian, Oklahoma City.

"It is an interesting fact to me that so much good music can again be heard in Germany. I was stationed around Heidelberg for a time and later in Karlsruhe. In St. Mark's Church, Karlsruhe, Wilhelm Rumff [we think that's right] gave two Bach cantatas in October, with chorus, organ, soloists, orchestra, and continuo, one of which was 'Sleepers Wake.' Concerts by the Karlsruhe Symphony were given on Friday evenings and ballets on Saturday afternoons. I am now [Nov. 10] stationed in Reims and will soon start for home. It is a great experience to hear the organ in the Cathedral every Sunday; the third recital in a series was given there on Oct. 21 by the Cathedral organist, Muzerelle."—RICHARD THOMASSON, formerly of Scarritt College, Nashville, Tenn.

"Chow in Paris is something fierce right now [Nov. 15] at least for some of us. There seems to be a policy of using up all the C-ration supplies of concentrated foods, camouflaged as digestible victuals; it took a sleepless night until 3:00 this morning to decide just what disposition I was going to make of last night's C-ration beef."—CHARLES W. MCMANIS who regrets very heartily that he's still in that army.

But army life is not all bullets for some of them, Sgt. JOHN L. BALDWIN, for example, who, according to pictorial evidence presented elsewhere in these pages, not only gets to seat himself at some of Europe's largest consoles but also conducts his glee-club. Of that he says: "The organization is unique in the army for we are 60 volunteers living together as a company with a chaplain as company commander." For documentary evidence there is a 4-page

printed program: "42d Infantry (Rainbow) Division, 222d Infantry Regiment, Music School presents a Concert of Ancient Music for the amateur and connoisseur, on 27 October 1945 at 18.30 hours in the Brahms Hall, Vienna Musikverein . . . The director of the School is Sgt. John L. Baldwin." On the faculty are Cpl. Kenneth L. Zug and S.Sgt. Eugene Hecht. Looks as though that army is trying to soothe savage breasts by sweet music; good luck to it.

## Grace Leeds Darnell

Mus. Bac., F.A.G.O.

Organist—Choir Director

St. Mary's in the Garden

521 West 126th Street  
NEW YORK CITY

Special course in  
Organizing and Training Junior Choirs

## Clarence Dickinson

M.A.; Mus.D.; Litt.D.

CONCERT ORGANIST

Organist and Director of Music, The Brick Church;  
Member of Faculty, School of Sacred Music  
of Union Theological Seminary.

1140 PARK AVE. - NEW YORK 28, N.Y.

## Charles H. Finney

A.B., Mus.M., F.A.G.O.

DEAN of the MUSIC DEPARTMENT

Friends University

WICHITA

KANSAS

## John A. Glaser

Hedding Methodist Church

POUGHKEEPSIE, N. Y.

## Alfred Greenfield

Conductor

Oratorio Society of New York

Chairman, DEPARTMENT OF MUSIC  
University College - New York University

## D. Deane Hutchison

Recitals and Instruction

FIRST METHODIST CHURCH

PEORIA, ILLINOIS

Mgt. Val Jayne

## Laurence H. Montague - A. A. G. O.

North Presbyterian Church

Buffalo, New York



**Dr. Francis W. Snow's Series***December recitals, Trinity Church, Boston*

• To mark the Advent season Dr. Snow gave a series of recitals in Trinity Church (where he has been organist since 1922) on Monday afternoons. A biographical sketch of Dr. Snow in our American-composers series will be found in June 1943 T.A.O.

\*Buxtehude, Preude-Fugue-Chaconne  
Couperin, Soeur Monique; Benedictus.  
Clerambault, Prelude  
Bach, Sleepers Wake; Come Savior;  
Prelude & Fugue Am  
Widor, 5: Allegro Cantabile

1: Intermezzo  
Karg-Elert, Now Thank We All  
Waters of Babylon  
Lord Jesus Turn Thou to Us

\*Handel, Allegro Giocoso  
Stanley, Tune for Flutes  
Purcell, Prelude  
Schumann, Canon  
Bach, Andante; When Thou art Near;  
Sheep May Safely Graze;  
Prelude & Fugue Bm.  
Franck, Prelude-Fugue-Variation  
Widor, 4: Andante Cantabile; Scherzo.  
Vierne, Westminster Carillon  
\*Dallier, Electa ut Sol; Stella Matutina.  
Gigout, Scherzo E  
Bach, Adorn Thyself; Pastorale;  
Jesu Joy of Man's; Fantasia & Fugue Gm.  
Franck, Chorale Am  
Snow, Toccatina; Prelude; Scherzo;  
Toccatina on Waymouth.

\*Gigout, Rhapsody on Noels  
Mulet, Noel  
Titcomb, Puer Natus Est  
Karg-Elert, Pastorale; Adeste Fideles.  
Bach, In Dulci Jubilo  
Pachelbel, Good News from Heaven  
Malling, Bethlehem  
Milford, Pastorale Dance  
Daquin, Noel G

**Western Michigan A.G.O.**

• with headquarters in Grand Rapids launched "a campaign in 1942 to provide the community with the best in organ virtuosos" and that season began with recitals by E. Power Biggs, Hugh Giles, Alexander Schreiner, Michael Strange. "The presentation of these artists with marked success warranted a greater expenditure the next year" and the artists were Mr. Biggs, this time with string ensemble, Dr. Alexander McCurdy and Flora Greenwood in organ and harp, Mr. Schreiner. The current season features Mr. Biggs (with enlarged string ensemble), Arthur B. Jennings, and Mr. Schreiner.



**Dr. FRANCIS W. SNOW**  
who marked the Advent season with four recitals  
in Trinity Church, Boston.

**SERVICE PROGRAMS**

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

- **GRACE LEEDS DARNELL**  
St. Mary in Garden, New York  
Nov. 11 Thanksgiving Service

Recessional, De Koven  
Inflamatus, Rossini.  
Once to every man and nation, trad.  
God of our fathers, Warren  
Onward Christian soldiers, Sullivan  
Now thank we all our God, Mueller  
Benedicite Omnia Opera, Rogers

- **DR. CLARENCE DICKINSON**  
Brick Presbyterian, New York  
October and November Services

\*Sowerby, Sacrament of Unity  
Turn back O man, ar.Holst  
O holy Jesu Prince of Peace, Lvoff  
Vierne, Benediction  
\*Brahms, O God Thou Faithful  
Glory to the Father, Rachmaninoff  
Come unto Me, Hawley  
Nichelmann, Largo  
\*Whitlock, Sing Aloud Unto God  
God doth rule, Schumann  
Blessed is the man, Rachmaninoff  
Reger, Te Deum  
\*Huber, Praise Ye the Lord  
What of the night, Thompson  
Dear land of hope, Elgar  
Webbe, Heroic Number  
\*Bach, A Mighty Fortress  
These things the seer Isaiah, Luther†  
Lord we cry to Thee, Zwingli  
Rest in peace, Schubert  
Purcell, Psalm 100  
\*Bach, St. Anne Fugue  
Great and glorious, Dickinson  
Save and keep O Lord, Scheremetieff  
Karg-Elert, Now Thank We All  
\*Gretchaninoff, Adagio  
Bring costly offerings, Saint-Saens  
I see Thy kingdom, Gretchaninoff  
Saint-Saens, Marche Religieuse  
\*Parker, Andante  
Glorious things are spoken, Merrill  
I said let me walk, Lutkin  
Tombelle, Pontifical March  
†Chancel and youth choirs.

- **G. DARLINGTON RICHARDS**

St. James, New York  
October and November Services  
Bortniansky, Like a choir of angels  
Foster, Oh for a closer walk  
Stainer, Awake put on thy strength  
Wesley, Lead me Lord  
Martin, Save us O Lord  
Noble, Fierce was the wild billow  
Dickinson, For all who watch  
Foster, Souls of the righteous  
Martin, Holiest breathe an evening  
Gounod, Then said He on the throne  
Robinson, O great Invisibilty  
Gounod, Savior of men  
Mozart, Glorious is Thy Name  
Franck, O Lord most holy  
Sullivan, I will mention  
Handel, Come unto Him  
DeCoster, Benedictus es Domine F  
Richards, Benedictus es Domine F  
Stanford, Te Deum Bf  
Matthews, Benedictus es Domine Af

- **ROBERT M. STOFER**

Covenant Presbyterian, Cleveland  
November Services  
\*Bach, Blessed Are Ye  
O Lord most merciful, Franck  
Grant them rest eternal, Verdi  
\*\*Titcomb, Gaudemus  
Parker's "Hora Novissima" excerpts  
\*Noble, Solemn Prelude  
God so loved the world, Stainer  
Ye nations offer to the Lord, Mendelssohn  
\*\*Elgar, Solemn Prelude  
How they so softly rest, Willan  
Rest in peace, Schubert  
As the leaves fall, Darke  
Handel, Firework Music  
The above was a vesper service of 'memorial music for armistice day.'

\*Karg-Elert, Blessed Jesu  
McKinley, O Word of God Incarnate  
Ho everyone that thirsteth, Macfarlane  
\*\*Franck, Andante  
For all who watch, Dickinson  
Worship, Shaw

**Complete Morning Service**

Chimes  
Karg-Elert, Lord My Heart is Fixed  
Cloister Prayer, Choral Amen, Processional Hymn, Call to Worship, Prayer of General Confession, Assurance of Pardon, Lord's Prayer, Responsive Reading, Gloria Patri.  
Praise ye the Father, Gounod  
Children's Talk, Scripture, Prayer, Choral Response.  
Pilgrim's Song, Tchaikowsky  
Doxology, Prayer of Consecration, Choral Amen, Hymn, Supplication, Sermon, Prayer Choral Amen, Benediction, Dresden

**William H. Barnes****MUS. DOC.**

**Organ Architect  
Organist and Director  
First Baptist Church, Evanston**

**Author of****'Contemporary American Organ'****(Four Editions)**

**1112 South Wabash Avenue  
Chicago 5**

## Louis F. Mohr & Company Organ Maintenance

2899 Valentine Avenue, New York City

Telephone: SEdwick 3-5628

NIGHT AND DAY

**Emergency Service  
Yearly Contracts**

**ELECTRIC ACTION INSTALLED  
HARPS — CHIMES — BLOWERS**

**An Organ Properly Maintained  
Means Better Music**

Amen, Recessional, Cloister Prayer, Choral Amen.

Bach, Now Thank We All Our God  
Chimes

*Complete Vesper Service*  
Chimes

Whitlock, Pastorale on Psalm 23

Cloister Prayer, Choral Amen, Processional, Call to Worship, Invocation, Lord's Prayer.

The Lord's my Shepherd, ar. Jacob  
Scripture, Prayer, Choral Response.

Praise the Lord, ar. Whitehead

Ascription, Prayer of Consecration, Choral Amen, Hymn, Sermon, Prayer, Choral Amen, Recessional, Cloister Prayer, Choral Amen.

Improvisation

Chimes

• JOHN H. SUMMERS

First Methodist, Little Rock  
*'Choral Service of Worship'*

Karg, Elert, Starlight

Credo, D. McK. Williams

How Lovely, Brahms

Lead me Lord, Wesley

This sanctuary of my soul, Wood

In heavenly love, Parker

O praise the Lord, Tchaikowsky

**Frank B. Jordan**

Mus. Doc.

**Drake University**

DES MOINES

IOWA

**Howard Kelsey**

SECOND BAPTIST CHURCH

SAINT LOUIS

**Edwin Arthur Kraft**

*Recitals and Instruction*

Trinity Cathedral

Cleveland, Ohio

**James Winship Lewis**

St. Anne's Church

ANNAPOLIS, MD.

**Claude L. Murphree**

F.A.G.O.

University of Florida

Gainesville, Fla.

Organist-Director  
First Baptist Church

We sing to Thee, Tcherpnin

Many waters cannot quench, Ireland

In the year, D.McK. Williams

The Lord bless you, Lutkin

Farnam, Toccata

• ELLIS C. VARLEY

National Cathedral, Washington

*October and November Anthems*

Grieg, Jesu friend of sinners

Tallis, If ye love Me

Davies, God be in my head

Ireland, Many waters cannot quench

Booth, Grant O Lord

Noble, O Wisdom Spirit

Noble, I will magnify Thee

West, O God of love

Noble, Lord of the world's above

Noble, Souls of the righteous

ar. Parratt, Give rest O Christ

Byrd, Souls of the righteous

Bach, The Lord will not suffer

Bach, Jesu Joy of man's desiring

Attwood, Turn Thy face

Gardiner, The Lord before the close

Mendelssohn, He watching over Israel

Titcomb, Victory Te Deum

• G. RUSSELL WING

\*First Congregational, Long Beach

*October and November Anthems*

Bach, Jesu Joy of man's desiring

Rachmaninoff, To Thee O Lord

Means, Lord of all power

Sowerby, I will lift up mine eyes

ar. Lockwood, All Thy works praise

Dickinson, List to the lark

Shaw, With a voice of singing

*'The Power of Prayer'*

Bach, Our Father in Heaven

Let my prayer come up, Purcell

Behold I stand at the door, Whitmer

God be in my head, Davies

Jongen, Priere

As torrents in summer, Elgar

These are the gifts, Smith

In the year that, Williams

Each anthem was preceded by a reading from Dr. Fosdick's Meaning of Prayer, the music then in each case amplifying the reading.

**William Ripley Dorr**

• directed his St. Luke's Choristers, Long Beach, Calif., in a performance of Faure's "Requiem" Nov. 4 as a memorial to six of St. Luke's men who gave their lives in world-war two. The date was also the anniversary of the first service sung by St. Luke's choristers and it was their 304th special program. The Choristers have to date participated in 70 motion-pictures; a new album of hymns was released in November by Capitol Records. Mr. Dorr gave a series of lecture demonstrations for the Long Beach public-school music teachers on the training of children's voices.

**Dr. Thomas Charles Lee**

• of the First Baptist, Worcester, Mass., gave a memorial service Nov. 11 "dedicated to the men of the Church who gave their lives away in the service of their country and humanity," the chief feature of which was his own "Requiem for Heroes," for chorus, narrator, organ, strings, piano, and tympani, Dr. Lee conducting. Warren Lekberg organist.

**Irene Robertson**

• of the First Methodist, Los Angeles for the past decade, has been appointed to succeed Archibald Sessions as organist of the University of Southern California; she will also teach organ and church music on the faculty of the School of Music.

**Ernest White's**

• concerts of organ and harpsichord solos in the Church of St. Mary the Virgin, New York, drew public and highly favorable comment in the New York Herald Tribune of Nov. 13, covering the second of three concerts. This has probably not happened since the heyday of the late Lynnwood Farnam.

**G. Darlington Richards**

*Organist--Choir Master*

ST. JAMES' CHURCH

NEW YORK

Madison Avenue at 71st Street

*Ten-Lesson Course in  
Boy Choir Training*

**Albert**

**Riemenschneider**

*Director*

Baldwin-Wallace Conservatory, Berea

RECITALS

INSTRUCTION and COACHING

MASTER CLASSES

Baldwin-Wallace Conservatory of Music

Berea, Ohio

**Harold Schwab**

BOSTON, MASSACHUSETTS

**GEORGE LARKHAM**

**SCOTT**

*Illinois Wesleyan University*

Bloomington, Illinois

ORGAN — THEORY

TEACHING — COACHING

**Ernest Arthur Simon**

BOY VOICE TRAINING

CONSULTING CHOIRMASTER

*Choirmaster-Organist*

Christ Church Cathedral

*Address:*

Christ Church Cathedral House,  
Louisville, Ky.

**Gordon E. Young**

*Organist and Choirmaster*

First Presbyterian Church

Lancaster, Pa.

**FRANK VAN DUSEN**

Kimball Hall American Conservatory of Music Chicago, Illinois

## ORGANISTS

(\*See advertisement elsewhere in this issue.)  
**AKIN, Nita, Mus.Doc.**  
 1702 McGregor Ave., Wichita Falls, Texas  
**BAKER, Robert, Sac.Mus.Doc.\***  
**BAKER, Walter**  
 First Baptist, 17th & Sansom, Philadelphia 3.  
**BIDWELL, Marshall, Mus.Doc.\***  
**BIGGS, E. Power**  
 63 Highland St., Cambridge 38, Mass.  
**BIGGS, Richard Keys\***  
**BLANCHARD, William G.\***  
**CALLAWAY, Paul (in armed forces)**  
 Washington Cathedral, Washington 16, D. C.  
**CHENEY, Winslow**  
 1425 Broadway, New York 18, N.Y.  
**CHRISTIAN, Palmer, Mus.Doc.\***  
**CLOKEY, Joseph W., Mus.Doc.\***  
**COCI, Claire**  
 119 West 57th St., New York 19, N.Y.  
**COOPER, Harry E., Mus.Doc., F.A.G.O.**  
 Meredith College, Raleigh, N. C.  
**CORNELIUS, Will R.\***  
**CROZIER, Catharine**  
 Eastman School of Music, Rochester 4, N.Y.  
**DARNELL, Grace Leeds\***  
**DENNIS, Dubert, M.M.\***  
**DICKINSON, Clarence, Mus.Doc.\***  
**DORR, Wm. Ripley\***  
**DUNKLEY, Ferdinand**  
 St. Charles Avenue Presbyterian Church;  
 Loyola University College of Music;  
 Author, "The Buoyant Voice";  
 1915 Calhoun St., New Orleans 15, La.  
**EDMUNDSON, Garth**  
 New Castle, Pa.  
**EIGENSCHENK, Dr. Edward**  
 Kimball Hall, Chicago 4, Ill.  
**EINECKE, C. Harold, Mus.Doc.\***  
**ELLSASSER, Richard**  
 Hotel Westlake, Cleveland 16, Ohio.  
**ELMORE, Robert**  
 130 Walnut Ave., Wayne, Penna.  
**EVANS, Anne Douglass\***  
**FERRIS, Isabel Dungan**  
 Wilson College, Chambersburg, Pa.

### T.A.O. SPECIFICATIONS

V—VOICE: An entity of tone under one control, one or more ranks of pipes.  
 R—RANK: A set of pipes.  
 S—STOP: Console mechanism controlling Voices, Borrowas, extensions, etc.  
 B—BORROW: A second use of any Rank of pipes (percussion excluded).  
 P—PIPES: Percussion not included.  
 DIVISIONS  
 A—Accompaniment h—harmonic  
 B—Bombarde hc—high C\*  
 C—Choir l—languid  
 D—Antiphonal m—metal  
 E—Echo m—mouth-width  
 F—Fanfare mc—middle C\*  
 G—Great o—open  
 H—Harmonic pf—prepared for  
 I—Celestial r—reeds  
 L—Solo rs—repeat stroke  
 N—String 2r—two rank, etc.  
 O—Orchestral s—scale  
 P—Pedal s—sharp  
 R—Gregorian s—stopped  
 S—Swell sb—stopped bass  
 T—Trombone ss—single stroke  
 U—Rueckpositiv st—tapered to  
 V—Positiv t—tin  
 Y—Sanctuary t—triple  
 VARIOUS  
 b—bars tc—tenor C\*  
 b—bearded uc—upper C\*  
 b—brass unx—unexpressive  
 bc—bottom C\* w—wind-pressure  
 c—copper w—wood  
 c—cylinders wm—wood & met.  
 cc—cres. chamber z—zinc  
 d—double "—wind pressure  
 f—flat "—diam. of pipe  
 fr—free reed "—pitch of lowest  
 h—halving on pipe in the rank

### SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.  
 14"—Diameter of cylindrical pipe.  
 41—Scale number.  
 42b—Based on No. 42 scale.  
 46-42—46-scale at mouth, 42 at top.  
 2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.  
 2/8m—Mouth-width covers 2/8th of circumference of pipe.  
 1/4u—Mouth cut-up is 1/4th.  
 17h—Scaled to halve on the 17th note.  
 Dynamics indicated from ppp to fff.  
 Order in which details are listed:  
 Dynamic strength, wind-pressure, scale, details, number of pipes.  
 b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top C\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.  
 CCC-16', CC-8', C-4', c-2', c-1', c-6", c-3".

**FINK, Harold\***  
**FINNEY, Charles H.\***  
**FORLINES, Charles W.\***  
**FOUNTAIN, Grigg, M.Mus.\***  
**FOX, Virgil (in armed forces)**  
 1316 Park Ave., Baltimore, Md.  
**GLASER, John A.\***  
**GLEASON, Harold**  
 EASTMAN SCHOOL OF MUSIC  
 Rochester 4, N. Y.  
**GOLDSWORTHY, Wm. A.\***  
 234 East 11th St., New York 3, N. Y.  
**GORE, Richard T., F.A.G.O.\***  
**GREENFIELD, Alfred\***  
**HARRIS, Ralph A., M.S.M., F.A.G.O., Chm.**  
 Conductor, St. Paul's Chorists  
 Brooklyn 26, New York.  
**HOLLISTER, Horace M.\***  
**HUBER, Harry H., M.Mus.\***  
**HUTCHISON, D. Deane\***  
**JORDAN, Frank B., Mus.Doc.\***  
**KELSEY, Howard\***  
**KETRING, Donald D., M.S.M.**  
 First Congregational, Columbus 15, Ohio  
**KRAFT, Edwin Arthur\***  
 Trinity Cathedral, Cleveland 15, Ohio.  
**LaBERGE, Bernard R.**  
 119 West 57th St., New York 19, N.Y.  
**LEWIS, James Winship\***  
**LOCKWOOD, Charlotte**  
 Sunnybrook Road, Basking Ridge, N.J.  
**MACFARLANE, Gilbert\***  
**MAEKELBERGHE, August\***  
**MARSH, William J.**  
 3525 Modlin Ave., Fort Worth 7, Texas.  
**MCCURDY, Alexander, Mus.Doc.**  
**MIRANDA, Max Garver, B.M., M.A., A.A.G.O.**  
 Minister of Music  
 Wayne Presbyterian Church  
 Wayne, Pennsylvania.  
**MORGAN, Catharine**  
 705 Stanbridge St., Norristown, Pa.  
**MURPHREE, Claude L., F.A.G.O.\***  
**NIES-BERGER, Edouard**  
 Organist, Philharmonic Orchestra, New York.  
 Church of Messiah and Incarnation, Brooklyn.  
 Conductor, Brooklyn Oratorio Society.  
 63 West 55th St., New York 19, N.Y.  
**PICHE, Bernard**  
 136 Michol St., Lewiston, Maine.  
**POISTER, Arthur**  
 Oberlin Conservatory, Oberlin, Ohio.  
**PORTER, Hugh, Sac.Mus.Doc.**  
 99 Claremont Ave., New York 27, N. Y.  
**PURVIS, Richard (in armed forces)\***  
**RICHARDS, G. Darlington\***  
**REIMENSCHNEIDER, Albert, Mus.Doc.\***  
**SCHAEFER, Theodore\***  
**SCHREINER, Alexander**  
 1283 E. So. Temple St., Salt Lake City 2, Utah.  
**SCHWAB, Harold\* (in armed forces)**  
**SCOTT, George Larkham\***  
**SIMON, Ernest Arthur\***  
**SPAYDE, Luther T. A.B., Mus.M.**  
 Central College, Fayette, Mo.  
**STOFER, Robert M., M.S.M.\***  
**SYKES, Lauren B.\***  
**VAN DUSEN, Frank, Mus.Doc.\***  
**WATTERS, Clarence**  
 Trinity College, Hartford 7, Conn.  
**WEINRICH, Carl**  
 17 Ivy Lane, Princeton, N.J.  
**WELLIVER, Harry B., Mus.M.\***  
**WHITE, Ernest**  
 145 West 46th St., New York 19, N.Y.  
**WING, G. Russell, M.S.M.\***  
**YOUNG, Gordon E.\***

## CONSERVATORIES

**LONGY SCHOOL OF MUSIC**  
 1 Follen St., Cambridge 38, Mass.  
**OBERLIN CONSERVATORY**  
 Oberlin, Ohio.  
**PEABODY CONSERVATORY**  
 Baltimore 2, Md.  
**SCHOOL OF SACRED MUSIC**  
 Broadway & 120th St., New York 27, N.Y.  
**WESTMINSTER CHOIR COLLEGE**  
 Princeton, N. J.

## PUBLISHERS

**AMSCO MUSIC PUB. CO.**  
 1600 Broadway, New York 19, N.Y.  
**BIRCHARD, C. C. Birchard & Co.**  
 221 Columbus Ave., Boston 16, Mass.  
**FISCHER, J. Fischer & Bro.**  
 119 West 40th St., New York 18, N.Y.  
**GRAY, The H. W. Gray Co.**  
 159 East 48th St., New York 17, N.Y.  
**MARKS, Edward R. Marks Music Corp.**  
 R.C.A. Bldg., Radio City, New York 20.  
**MORRIS, Edwin H. Morris & Co.**  
 1619 Broadway, New York 19, N.Y.  
**SCHIRMER, G. Schirmer Inc.**  
 3 East 43rd St., New York 17, N. Y.  
**WOOD, The B. F. Wood Music Co.**  
 88 St. Stephen St., Boston 15, Mass.

## BUILDERS

**AEOLIAN-SKINNER ORGAN CO.**  
 Main Office: Boston 48, Mass.  
 New York 22: 4 East 53rd St.  
**AUSTIN ORGANS INC.**  
 Main Office: Hartford, Conn.  
 New York 18: 522 Fifth Ave.  
**CASAVANT FRERES**  
 St. Hyacinthe, P. Q., Canada.  
**KILGEN, Alfred G. (personal address)**  
 150 Glendale Blvd., Los Angeles 26, Calif.  
**MOLLER, M. P. Moller Inc.**  
 Main Office: Hagerstown, Md.  
 Chicago: Allerton Hotel  
 Louisville: Fincastle Building  
 New York 17: 1 East 42nd St.  
 Philadelphia 2: 1505 Race St.  
 Seattle 4: 810 Third Ave.  
**REUTER ORGAN CO.**  
 Lawrence, Kansas.  
**WICKS ORGAN CO.**  
 Highland, Illinois

## ARCHITECTS

**BARNES, William H., Mus.Doc.**  
 1112 S. Wabash Ave., Chicago 5, Ill.  
**MONTAGUE, Laurence H.**  
 81 Princeton Blvd., Kenmore-Buffalo, N.Y.  
 (Associated with Wicks Organ Co.)  
**RICHARDS, Emerson**  
 Atlantic City, N. J.

## CUSTODIANS

**DELOSH BROTHERS**  
 Guaranteed used organs, tuning, maintenance  
 35-08 105th St., Corona, N.Y. HAV. 4-8575.  
**DOHRING, Gustav F.**  
 225 Fifth Ave., New York, N.Y. ASHLAND 4-2348.  
**LAVALLEE, Wilfrid**  
 All makes of organs tuned, rebuilt, maintained.  
 325 College Road, New York 63, N.Y.  
**MOHR, Louis F. Mohr & Co.**  
 2899 Valentine Ave., New York 58, N.Y.  
**RAYMOND, Chester A.**  
 44 Spring Street, Princeton, N.J.  
**SCHLETTE, Charles G.**  
 Church organs rebuilt, tuned, repaired; yearly contracts; blowing plants installed, etc.  
 1442 Gillespie Ave., New York. WEST. 7-3944

## EQUIPMENT

Blowers, see Spencer-Turbine  
**DEAGAN, J. C. Deagan Inc., Percussion.**  
 1770 Bertraw Ave., Chicago 13, Ill.  
 Electric-Action, see Reisner.  
**MAAS ORGAN CO., LTD., Chimes**  
 3015 Castitas Ave., Los Angeles 26, Calif.  
**ORGAN SUPPLY CORP., Organ parts & supplies.**  
 540 East 2nd St., Erie, Penna.  
 "ORGORLO," see Spencer-Turbine.  
 Percussion, see Deagan, and Maas.  
**REISNER, W. H. Reisner Mfg. Co., Inc.**  
 Action parts of all kinds.  
 Hagerstown, Md.  
**SPENCER TURBINE CO., Blowers**  
 Hartford, Conn.

## VESTMENTS

**NATIONAL Academic Cap & Gown Co.**  
 821 Arch St., Philadelphia 7, Pa.

## T.A.O. DIRECTORY

**AMERICAN ORGANIST, THE**  
 Richmond Staten Island 6, New York, N.Y.  
**DIGGLE, Dr. Roland**  
 260 S. Citrus Ave., Los Angeles 36, Calif.  
**DUNHAM, Rowland W., Dean of College of Music,**  
 University of Colorado, Boulder, Col.

### CLOSING DATES

1st of month, main articles, photos, reviews, past-program columns.  
 10th, all news-announcements.  
 15th, advance programs and events forecast.  
 18th, dead-line, last advertising.  
 Photographs: black glossy prints only, not copyrighted, mailed flat between corrugated paper-boards.  
 Articles: typewritten, double-spaced.

**THE AMERICAN ORGANIST**  
 Richmond Staten Island 6  
 NEW YORK, N. Y.





*It is with  
Great Happiness and Pride  
that Bernard R. LaBerge  
again Presents*

# MARCEL DUPRÉ

## WORLD-FAMOUS ORGAN MASTER

TRANSCONTINENTAL TOUR — U.S.A. AND CANADA — OCT.-NOV.-DEC.- 1946

MONSIEUR DUPRÉ WILL APPEAR IN HIS OWN RECITALS AND  
ALSO IN JOINT RECITALS OF ORGAN AND PIANO WITH HIS  
DISTINGUISHED DAUGHTER

# MARGUERITE DUPRÉ

During these crucial years which have elapsed since the Duprés' tour of America and Canada in the Fall of 1939, M. Dupré has fulfilled his musical mission in his own suffering France, playing, teaching and composing. God be thanked that this organ genius has been spared so he may continue to carry throughout the world the torch of musical civilization!

His countless friends on this side of the ocean are looking forward to giving him the heartiest reception he ever was accorded.

Due to the anticipation of record bookings and the probability of my having to turn down some requests, may I ask my patrons to reserve dates at the earliest moment?

—BERNARD R. LA BERGE



EXCLUSIVE MANAGEMENT: BERNARD R. LA BERGE, INC. — 119 WEST 57th STREET, NEW YORK 19

FE  
Vol. 2